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Sidney Zion in Israel: The Real Summit Story

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Saving New York's Waterfront

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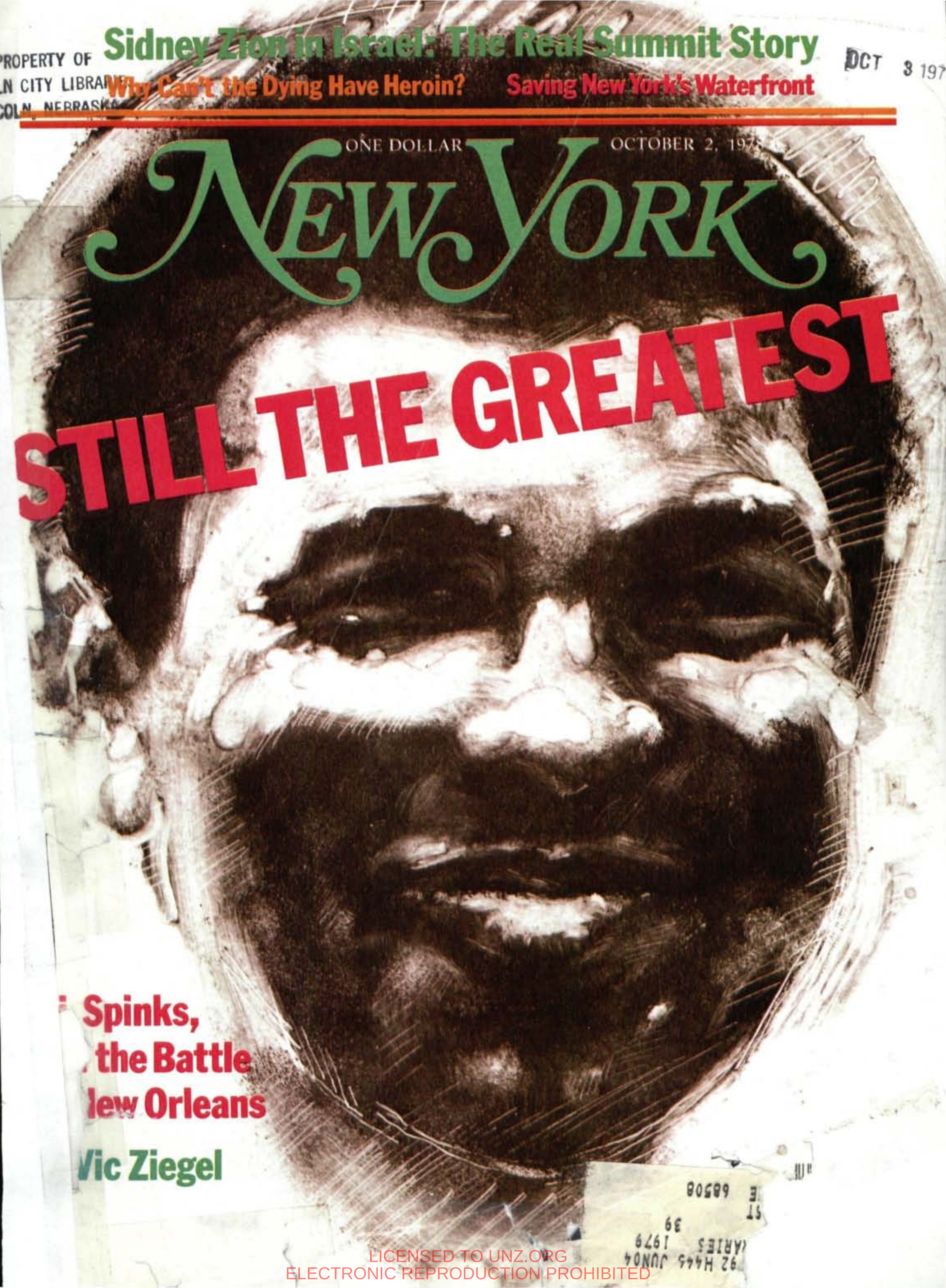

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the Battle
lew Orleans

Vic Ziegel

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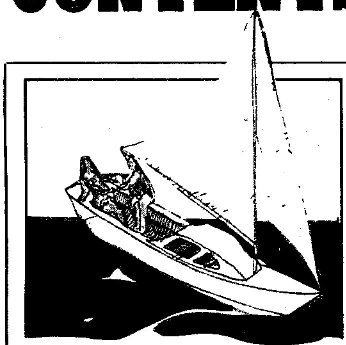
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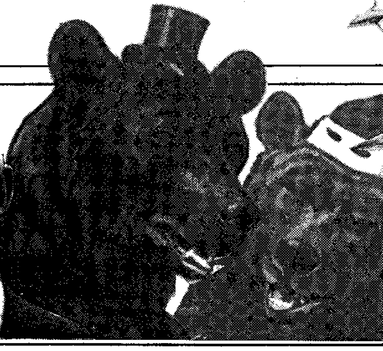
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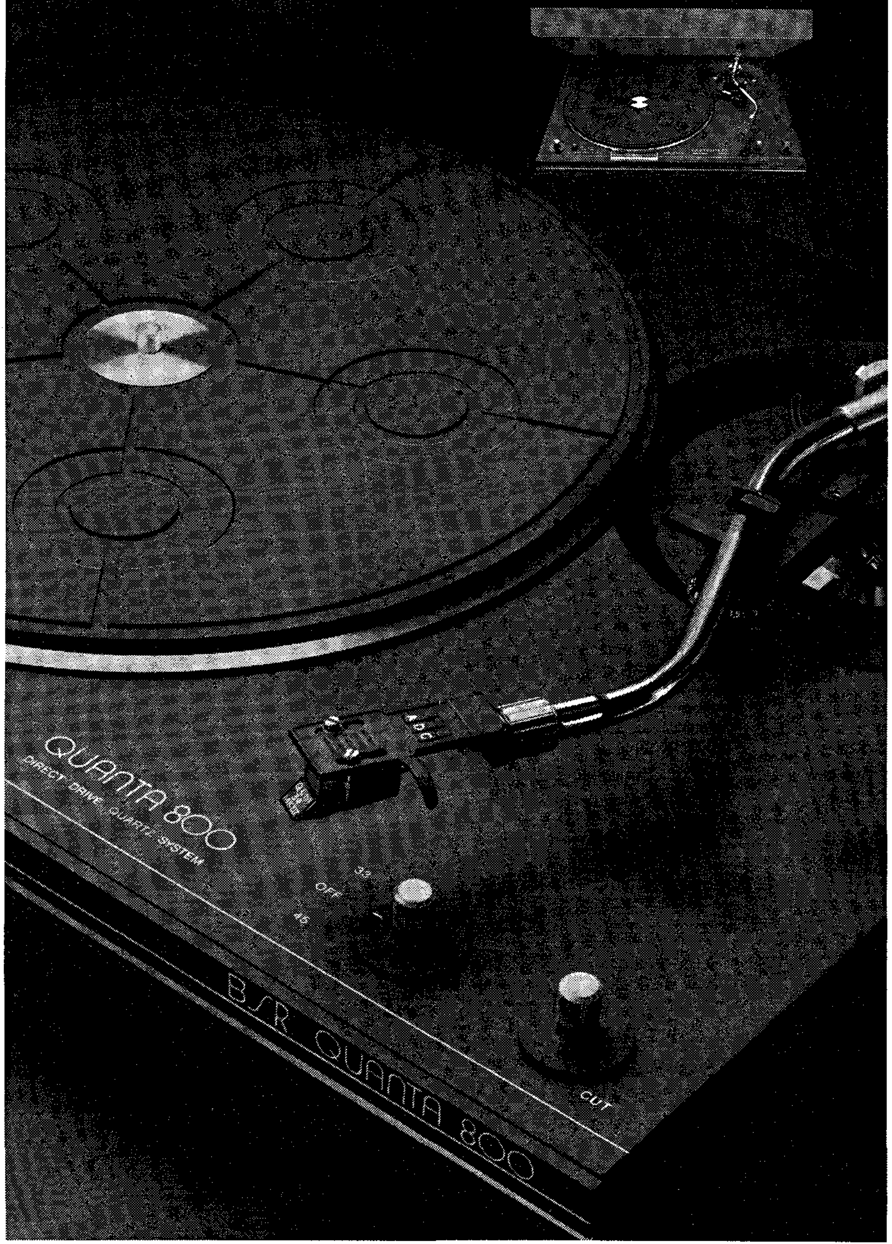

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Nirvana, a stunningly beautiful restaurant that occupies a penthouse at 30 Central Park South

Nirvana Is Hard To Beat

Overhead hang the graceful billows of the shamiana (bridal canopy), with its mirrored eyes and meandering patchwork motifs. Ragas drone softly in the background that the music seems almost to fuse with the mingled scents of incense and cardamom, clove and saffron, cinnamon and ghee, coconut and mango. We may not have attained Nirvana, the state in which absolute bliss transcends individual existence, but we've come pretty close.

To enter the restaurant is to step directly from the quotidian world of a Manhattan high-rise into a shadowy, multicolored cocoon where every square inch of surface is covered with rich hangings, carpets, and cushions; where ornate brasses, filigreed sandalwood, and handmade tiles dazzle the eye—and the marvelous view of the park.

Breads rank among the real glories of the various cuisines of the subcontinent, and Nirvana is as good a place as any I know in which to sample their diversity. Poori, for example, should not be missed. Thus far, I haven't sampled more than eight or ten of the many entrees listed on the restaurant's newly expanded menu. Of those, all were well prepared and beautifully presented, and at least half a dozen can be legitimately called memorable. Duck curry, in particular, was meltingly tender and extremely succulent. Beef bhuna (a thickened version of curry) and fish biryani (fish, spices, and rice cooked with ghee) are two more eminently commendable dishes.

Complete dinners at Nirvana include, as well as the assorted hors d'oeuvres, a bracing onion salad, lentil sauce, pilaff, dessert, and either Darjeeling tea or lassi (a beverage of rose water and yogurt). The pilaff, made with basmanti rice imported from Pakistan, is flavored with cardamom, clove, cinnamon, saffron, and onion and rivals the view as one of the restaurant's great attractions.

On all counts—ambiance, service, cuisine, and price—Nirvana is hard to beat. The restaurant is open every day of the year, with continuous service from noon until midnight. Complete lunch (served until 3 P.M.) includes entree, pilaff, onion salad, lentil sauce, and tea and is priced from a piffling $2.95 (with vegetable curry and the view) to $6.95. Complete dinners range from $5.95 to $9.95, depending on the entree chosen. A "Maharajah's Feast" of no fewer than forty-four separate dishes will be prepared on relatively short notice for as many as fifteen diners at a total cost of $150.

Private parties for up to a hundred guests can be arranged for afternoons or late evenings, usually by telephoning a week in advance. Dr. Yodh, the resident sitarist, performs nightly from 7:30 until 10:30 P.M., credit cards cut no ice with the otherwise infinitely accommodating Shamsher Wadud, and the number to call for either a window table or the privacy of a screened booth is 752-0270.

By Jay Jacobs

Reprinted by permission Gourmet. June, 1976

Do you want a drink?
Do you want to save my life?

Ladies' Man

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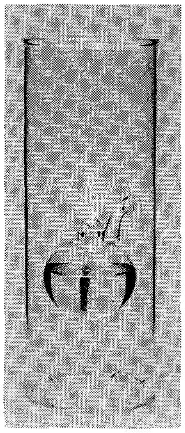

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LETTERS

Fallen Idol

It isn't a coincidence that most of the episodes in "Mommie Dearest" [by Christina Crawford, September 4] occurred at the time when Joan Crawford's long career at MGM had come to an abrupt end. Although signed to a long-term contract by Warner Bros. Crawford was on suspension by that studio for over two years because she refused to appear in what she considered to be a long line of second-rate films.

One can only imagine the enormous emotional and mental anguish the great star suffered, which, in turn, eventually destroyed her marriage and affected the lives of others close to her. In her biography, Joan Crawford spoke frankly of those years and, in particular, stated she could never offer enough apologies to Phillip Terry for the terrible strain her behavior at that time had placed on him. She accepted total responsibility for the end of their marriage. It would seem that this dreadful strain had pushed Christina's mother repeatedly to the point of a mental breakdown and she was in desperate need of therapy. And yet, with the passage of time, Christina does not evidence one trace of compassion or understanding.

Douglas C. Carter
Great Falls, Mont.

So what! Joan Crawford was a lousy mother, but she was the world's greatest movie star and one of the greatest beauties of the twentieth century. That's how I want to remember her.

Clovis Ruffin
Manhattan

I always knew I didn't like Joan Crawford. Now I know why.

Edna F. Clarke
Bronx

Puzzle Peers

It was a flattering experience to have my puzzle run in *New York* Magazine ["Gazette," September 4] and to be welcomed back to the fold of the local puzzle world. But I want to emphasize that I am an ardent fan of the New York *Times* puzzles and of the editor, Eugene T. Maleska. I am sure *New York* readers have gotten as much challenge and pleasure from his offerings as I have.

Will Weng
Manhattan

I believe *New York* has inadvertently maligned Eugene T. Maleska, the current crossword-puzzle editor of the New York *Times*. Maleska is not the inferior of Will Weng, Maleska's predecessor at the *Times*, in any way at all. Each man is as devious, crafty, misleading, and unfair as the other; each is as capable as the other of causing sensible folk to narr; each is as worthy of our hoker as the other. Under the First Amendment, they are allowed olamic parrhesia, even as *New York* Magazine.

William J. Slattery
Jamestown, R.I.

We Were Only Teething

Henry Fonda has less vanity than any actor I know, so he didn't say a thing. But his friends are up in arms over a couple of bits in Cynthia Heimel's otherwise fine piece ["Fall Preview: Theater," September 18]. Says Ms. Heimel, "His glasses are thick and his teeth aren't his own anymore." His glasses—when he puts them on to read—are light, little half glasses. Otherwise he doesn't wear them at all. And he was born with every tooth that is in his head. Another cardinal sin: His wife is not "a Shirley"—she's Shirlee, and famous for it. Other than that, it's a delightful story.

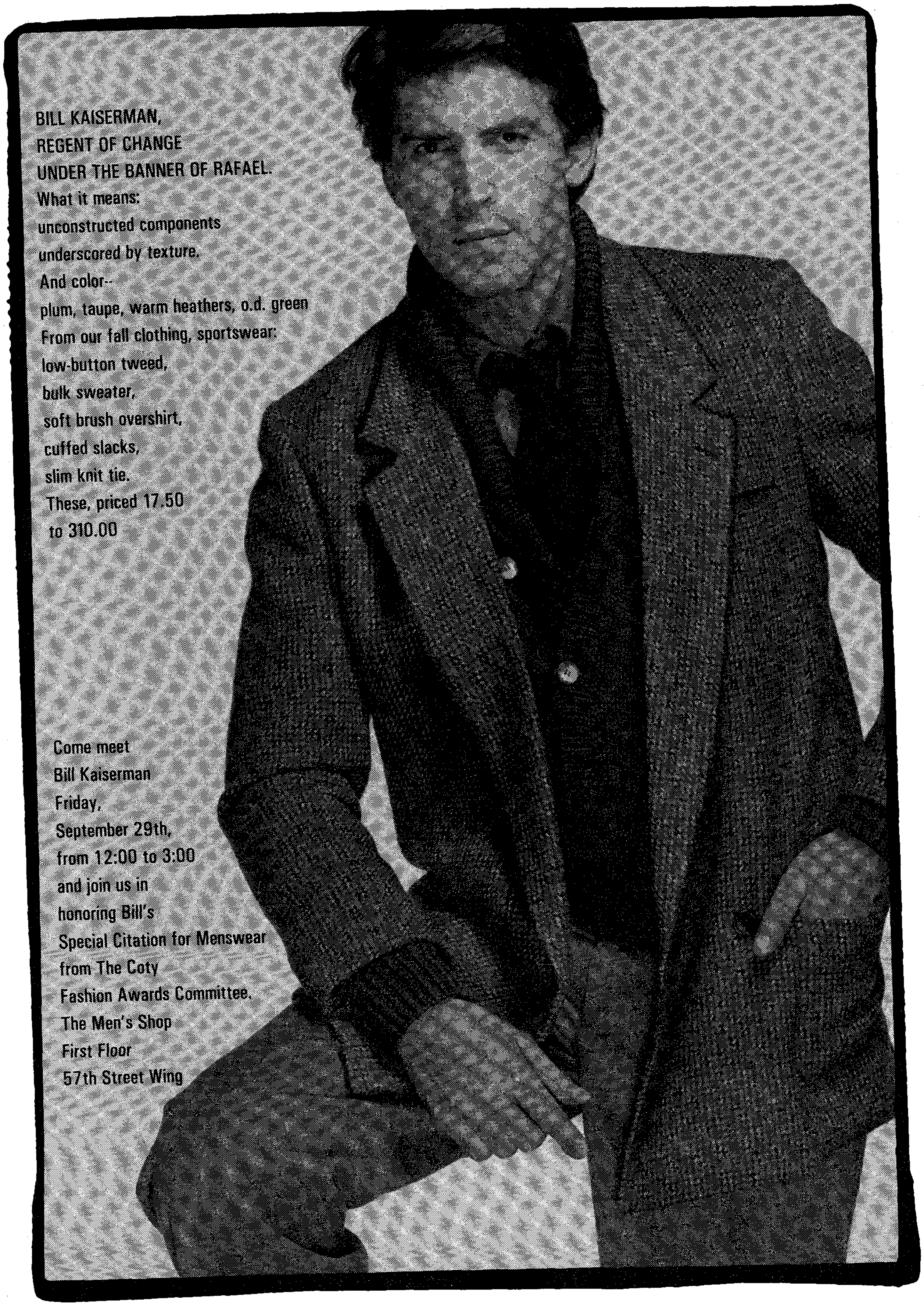
John Springer
John Springer Associates
Manhattan

Kindness to Animals

Thank you for bringing the problems of abandonment due to the new dog-cleanup law to the attention of your readers ["Intelligencer," August 28]. There is a serious error in your article, however. You suggest that we use the "gas chamber" for most of the animals that enter our shelters. Gas as a method of euthanasia has not been used at the ASPCA in more than a dozen years. Currently, animals that must be euthanized because we are unable to find homes for them or find their original owners if they have been straying are euthanized by an injection of sodium pentobarbital, a barbiturate.

John F. Kullberg
ASPCA
Manhattan

Correction: On page 95 of last week's issue, John Durniak, managing editor of *Look*, was misidentified as the magazine's publisher, Daniel Filipacchi.



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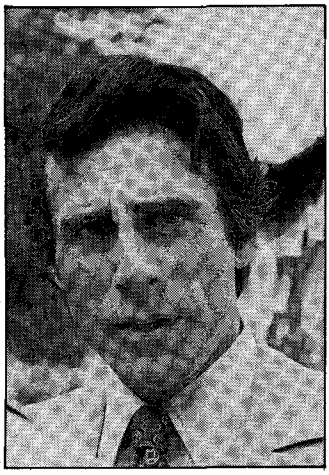
INTELLIGENCER

Stein Entering Comptroller Race


Stein: Off and running again.

Forget about Carey and Duryea. One of the grandest political Donnybrooks ever staged will occur shortly when Andrew Stein announces that he is running for city comptroller. This means the race to replace Harrison Goldin (who's a shoo-in to become state comptroller in November) will become bloody. Deputy Mayor Herman Badillo was the popular choice for the post, but Stein, never more powerful since engineering the defeat of Stanley Steingut, can probably beat him.

Why would Stein want to exchange his hard-won Manhattan borough presidency for the comptroller's office? Basically because the office, with its $18-million budget, 2,000 employees, and—most important—power of subpoena, is the perfect spot from which to run hard-hitting investigations of every type of malfeasance. Stein learned the power of subpoena during his successful nursing-home investigations and he wants that power to use again. Stein's entry into the race may decide young Bob Wagner to come in too. Wagner, now reposing as chairman of the City Planning Commission, still smarts over the defeat Stein handed him in the borough race last year. None of this will please Goldin. The comptroller has been resisting strong pressure to anoint Badillo as his successor. Goldin really wants someone he can control from Albany and Badillo certainly doesn't fill that bill. Stein, though, would be even more impossible to control and Goldin might now look more favorably on Badillo's candidacy. Whatever happens, Stein (who says "no comment" to all this) is geared up for what will be the great political race of 1979.

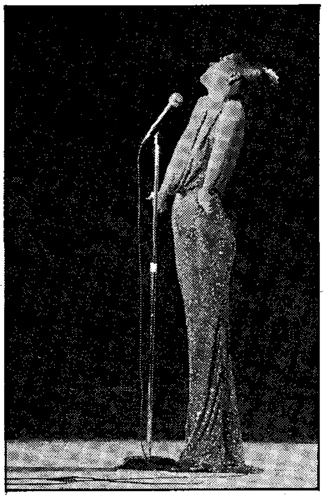
Rubin's Day Full of Potential

The human-potential movement, like jogging, sometimes seems to be the final resting place of some of the dullest people at large. That's why it's nice to see former Yippie Jerry Rubin injecting a bit of fun into the scene. On Sunday, November 12, Jerry and wife Mimi Leonard will take over the Felt Forum for "The You-Me Mind-Body Day," a veritable supermarket of every self-help program known to man and publisher.

"It will be a kindergarten for adults," enthuses Jerry, "a full, wonderful day when you'll be able to sample the teachings and meet the teachers." On the agenda are Wayne Dyer *(Pulling Your Own Strings),* Werner Erhard (the est prince), Masters and Johnson (sexologists), Dr. George Sheehan *(Running and Being),* Dick Gregory (comic and health crusader), Buckminster Fuller (visionary), Arnold Schwarzenegger (muscleman). Providing continuity will be manic comedian George Carlin. Rubin also has a sort of commitment from the human potentialists' politician, Jerry Brown, to appear. Tickets range from $32 to $60, but that does include free Perrier and a disco dance at night.

Diana's Gamble Pays Off Big

Diana Ross had to withstand some flak for playing (at age 34) Dorothy in the film version of *The Wiz,* but she's now exultant at the results. The soundtrack album (the picture premieres here October 24) is shipping 1.5-million copies this week, and all the signs are that it is going to be one of the really big hits. Diana herself will sing some of the songs for Jimmy Carter when she stars at the pre-birthday party the Democratic National Committee is giving him September 27. She opens a one-week stand on October 5 at Radio City Music Hall and looks like doing as good business as Frank Sinatra, who follows her there.


Ross: Wiz has her in a whirl.

East Meets West on Fifth

It was the 1978 version of radical chic: 40 Mao-suited Chinese dignitaries mingling with prominent New Yorkers in a plush Fifth Avenue apartment. "The National Committee on United States–China Relations wanted the delegation to spend the evening in a typical home," explained hostess Phyllis Kane Schmertz. So Phyllis rounded up some typical New Yorkers (the Lew Rudins, the Byron Janises, Alice Mason, and the like) and threw a typical Fifth Avenue dinner party. "They were very businesslike," noted Phyllis. "I think they made a lot of good contacts."

Forewarned by the China-relations committee, none of the Western guests committed any faux pas (such as referring to "Red" or "Mainland" China). No one could work out the delegation's pecking order, although it appeared that senior members of the Central Communist Party outranked such officials as the deputy mayor of Peking. One interesting vignette occurred when a delegation member picked up a copy of *Erotic Western Art* from a coffee table and began leafing through it. A China-relations committeeman distracted his attention, removed the book, and replaced it with an architectural work.

Summit Gives Jimmy a Lift

Jimmy Carter's Camp David summitry has had one immediate benefit. A Seasonwein National Poll, taken 24 hours after the talks, shows Carter jumping ten points in the public esteem. Thirty-nine percent of those surveyed were in favor of his performance (compared with 29 percent ten days earlier); those who did not favor it dropped from 25 to 13. The percentage who think the president is doing a fair job held at 44 percent. The Seasonwein poll also tacked on a question about the increasingly visible Richard Nixon and the good news here is that the old trickster remains as unpopular as ever. Seventy-six percent said they didn't respect Nixon—up four points since the last poll eighteen months ago. A hard-core 20 percent still say he was a good president.

BY NEAL TRAVIS

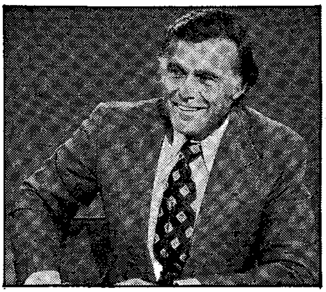
Photos: left, Allen Arpadi; right, Black Star

Star Shakes It for Music Hall

Ann-Margret: Loving memories.

That was Ann-Margret up there on the stage of Radio City Music Hall, taping a special tribute to the threatened theater for airing on NBC December 14. Why? "When my mother and I arrived on the boat from Sweden, my father was waiting on the docks for us," says the star. "He took us to Radio City and I fell in love with the place. I'm shattered at the thought that it might be closed." The special, hosted by Gregory Peck and featuring Greer Garson, Diahann Carroll, Jack Jones, Ben Vereen, Beverly Sills, Alan King, and the Rockettes, traces the history of Radio City and includes film clips of some of its greatest moments.

Intrepid TV Man Felled by Fly



Jensen: Bugged in the desert.

One unsung casualty of the Middle East tensions is Channel 2 anchorman Jim Jensen. Last December, Jim was bitten by a sand fly in the Egyptian desert. He felt ill but returned to work in New York. In April Jim flew back to cover the fighting in Lebanon, and his condition worsened. Again he returned to New York, continued working, but felt himself running down rapidly. Local doctors didn't know what he was suffering from, and one suggested he go back to the Middle East.

Jim's just returned from Hadassah Hospital in Jerusalem. "They've finally diagnosed it," Jim says. "After further treatment here I'll be fine." He still doesn't know what the disease is called. "But it causes lesions, and subjects you to periods of weakness and lassitude. You can look okay and function okay, and then it can kill you," says Jim, who finds New Yorkers' tales of Legionnaire's Disease less than enthralling.

Disco Musical Costs a Bundle

Disco is going to be even harder to avoid. Spring Records, headed by Roy and Julie Rifkind, has joined veteran entrepreneur Jerry Brandt (he gave us the old Electric Circus) to produce Broadway's first disco musical, *Gotta Dance.* The show is budgeted at a staggering $1.8 million and will open in February. Joe Eula is directing, Peter Larkin is designing a "total environment" for the theater, and the book is by pop chronicler Steve Gaines. Jacques Morali, who accepts responsibility for bringing us the Village People and *Macho Man,* is doing the score. The play *à clef* is set in the "world's most exclusive disco" and features a character called Steve who becomes the social arbiter of all Manhattan.

Off-Stage Drama Darkens Theater

A big bust-up between the artistic types and the administrators will see the Brooklyn Academy of Music dramatically dark for the rest of this year. The major clash occurred between BAM's president and chief executive officer, Harvey Lichtenstein, and Frank Dunlop, director of the BAM Theater Company, Inc. Lichtenstein demanded a say in the artistic affairs of the company; Dunlop suggested Lichtenstein should restrict himself to fund raising and the like. Dunlop was fired or quit (take your pick) in high dudgeon. BAM is now looking for an artistic director and hopes to reopen with a flourish next year, staging the Royal Shakespeare Company's *Antony and Cleopatra* with Glenda Jackson.

Publishing Notes From All Over

While 4,000 new books are being launched on a sea of free gin and tonics, an invitation to one book party has the recipients reeling. "Prince Tassilo von und zu Furstenberg," it says, "invites you to a party for his son, Egon, in honor of the publication of his first book, *The Power Look,*" at the disco New York, New York. Then comes the kicker. "Cash Bar." If this is a trend, the book trade is going to become a sober one. . . . This year's *The Thorn Birds* is *The Far Pavilions,* by Mollie Kaye (St. Martin's Press). A massive, splashy novel of India, the book, with its unknown author, is shooting up the best-seller charts, despite the newspaper strike. Bantam got paperback rights for a bargain price ($300,000 is "a bargain" these days). . . . With *Battlestar Galactica* heading for the Nielsen-ratings stratosphere, Berkley Publishing is going back to the printer with its book based on the TV series. Close to 2 million have already been shipped. . . . Duvie Clark, dismayed that her first novel, *The Peculiar Truth,* might be ignored because of the strike, hired six handsome models on publication day, outfitted them with sandwich boards, and had them parade along Fifth Avenue. . . . Pete Hamill's struck it rich with his paperback mystery series. Jerry Weintraub and Universal Pictures just bought film rights to the series (*Dirty Laundry,* the first, is out this week) in a deal that will get Pete a million dollars. A great deal of scientific thought went into naming the series's hero, reporter Sam Briscoe. Hamill and Bantam editorial director Marc Jaffe had been lunching on 53rd Street, struggling for just the right name. Then they spied a new building with its sign BRISCOE CONSTRUCTION CO. "That's it," said Hamill, proving again that editorial lunches aren't a waste of time. . . . Israeli Defense Minister Ezer Weizman slipped Jimmy Carter a copy of his book *On Eagles' Wings* (Macmillan) during the Camp David talks. Weizman's autobiography is also likely to be a TV movie. His New York attorney, Leon Charney, is now juggling a number of offers. . . . Lyle Stuart, the publisher who specializes in getting rich and getting in hot water at the same time, is at it again. Stuart is about to publish Philip Agee's new CIA exposé, *Dirty Work: The CIA in Western Europe,* which will blow the cover of hundreds of agents. The Justice Department is threatening both Agee and Stuart with espionage prosecutions. . . . Chuck Scarborough proves he's more than just a pretty TV face with his thrilling first novel, *Stryker* (Macmillan). Its hero is a Dan Ratherish figure who does to Nixon what so many would have liked to have done.

Photo: left, Adam Scull/Black Star

kenzo

Thank heaven for his curé's dress.

Leave it to Kenzo to surprise us all again! Amid all the devilish excitement of this year's prêt, he stole the thunder with his slyly subtle ways.

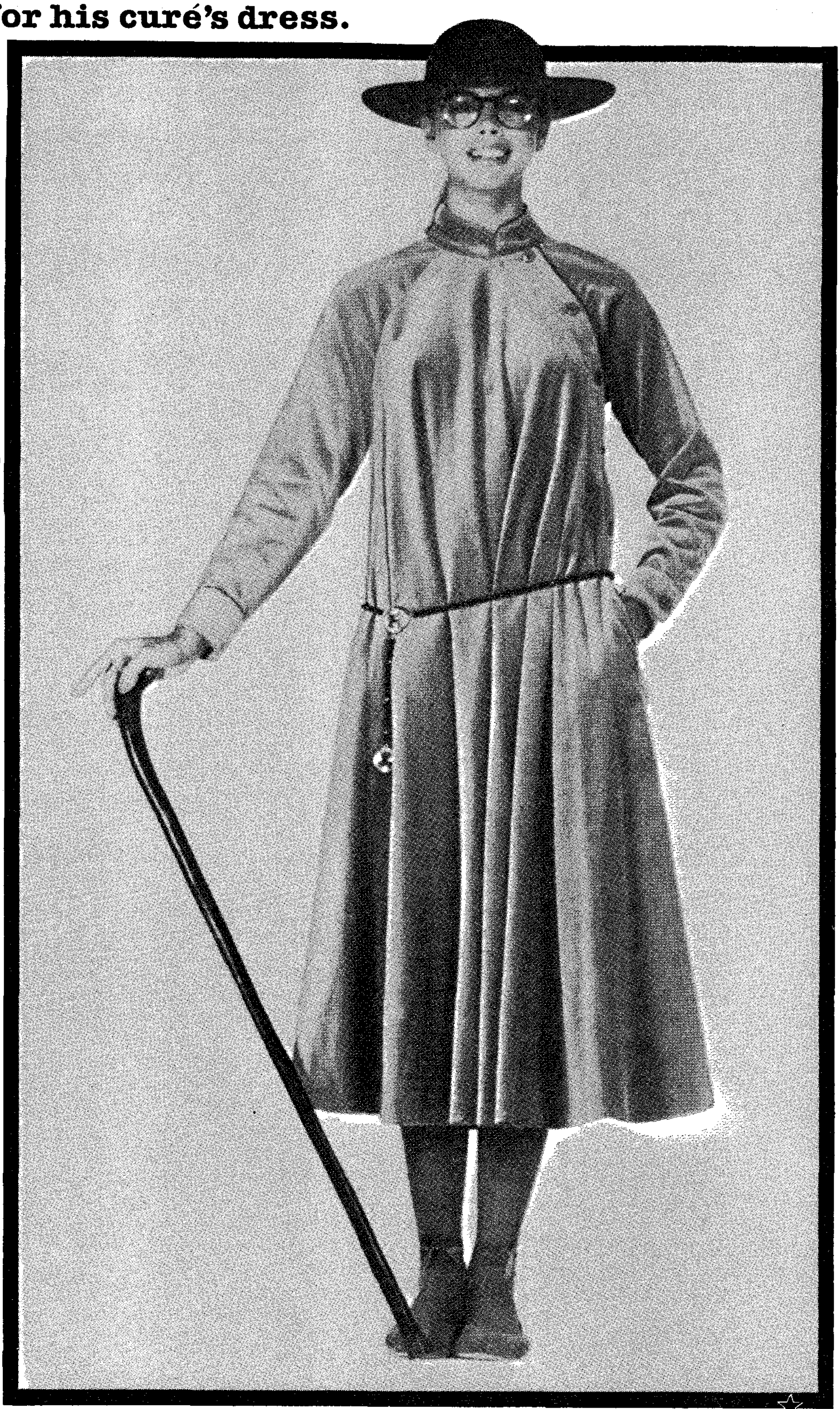
In this year of drop-dead glamour, he's taken his inspiration from a more saintly source, and created the curé's dress. (Some call it the padre's habit).

And it's just one example of the multitude of Kenzo ideas now at Herald Square, direct from Paris.

You'll find his collection in Expressions. Part of our new world for the Young Collector, it's a very special shop for pace-setting designs from people who follow their own original vision of fashion. Like Kenzo . . . and you!

Kenzo's curé dress in taupe, black or ecru 100% cotton velvet, $235. S-M only.

Herald Square only. Macy's welcomes the American Express card.



macy's

We have news in store for you.

NEW YORK Gazette

In which certain events are described. Some are merry, some are quite serious, some it is not possible to decide about.

You couldn't have asked for a more hopeful week than last. It was up to here with hope. Those three marvelous chaps Carter, Sadat, and Begin finally slipped down from Catoctin Mountain with papers to sign that were ever so hopeful, if not the last word on peace. New York's sports teams did splendidly. Mayor Koch won a buck from Governor Carey on a race twixt subway and limo. Subway was faster. New York's hottest ticket was for King Tut, whose road show won't even play the Metropolitan Museum of Art until December 20. Crowds lined up everywhere, talk about hope. The weather was up and down, the market mostly down. Crime took its usual unsavory twists. The air had an autumnal bite. Somewhere upstate, the real big apples began to ripen, and fall.

Astoria Makes a Comeback

By Gloria Swanson

It all comes back to me every time I cross the Queensboro Bridge. I used to make the drive from Manhattan every morning—six days a week—whistling and singing through the early-morning funeral traffic. Every time I visit the Astoria Film Studio stages and the lights hit me, I wish everyone could have been around in 1923, when New York was in its glory.

It's been a dream of mine for years to see Astoria's old Paramount studios restored as a creative center for New York film production. And finally, last week, the studios were dedicated as a New York City landmark.

I always thought the films I made at Astoria between 1923 and 1925 were the best I ever made. Half of them have disappeared or turned to dust. But when I introduced the remains to European critics early this month at the Deauville film festival, they laughed along with me and agreed. That's what's so great about film: You can wait 50 years—if you take care of yourself *and* the film—to be rediscovered by the public.

Old back lot: *Gloria Swanson with Thomas Hoving in Astoria.*

Back in the early days in Hollywood, I was sinking under the weight of hairdos, beads, and trains. I wanted the challenge of the earthy comedy I knew I could do. In order to get to play a Paris music-hall hoyden, a Gimbels salesgirl, a hash-house waitress, and a Montmartre thief (in boys' clothes, Marlene), I had to escape to New York.

When I was five and a half days away from California, I put my size-4½ foot down and demanded to do *Zaza* at Astoria. I got my way. Then Allan Dwan and I made another, and another. Astoria saved my career.

Astoria had to wait for quite a few years to be rediscovered. Sometimes I thought I'd never live to see the day. But I have. So now my dream is to make one more film there before I dissolve.

"Oh, don't you wish you'd been around/When we said it all without a word, without a sound?"*

Ken and Mitzie Welch wrote that song for Carol Burnett. But I like to think it's about Gloria in Astoria in 1923.

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*©*Burngood Music*

Hiring Without Want Ads

By Beth Fallon

It had to happen. Large companies in the metropolitan area, fretful at the slow pace of hiring since the major dailies—and their classified sections—went dark, are offering cash bonuses to recruits.

Late last month, Sweda International of Pine Brook, New Jersey, manufacturers of cash registers, "scanner" checkout machines, and such, held an open house for computer programmers and analysts, of whom they needed twenty. The technique of gathering in 100 or so prospects for a tour of the plant, a pitch on the company, and interviews is a standard corporate dodge when new employees are needed in large flocks. But Sweda, in its ads announcing the event in suburban newspapers, added a new wrinkle.

"We announced right in the ads that we would pay a $500 bonus to anyone who joined the company as a result of attending the open house," says Sweda's vice-president of industrial relations, Richard Cameron.

The firm, a division of Litton Industries, may use the technique again, in conjunction with some of its corporate cousins. Cameron says the only notable thing about the practice was "that we put it in writing.

"Other firms have been paying bonuses right along, especially since the newspaper strike has made finding the right people tougher," Cameron says. "I've heard of recruiting bonuses of up to $5,000."

To those accustomed to worrying about New York's unemployment rate, this scheming for workers may seem strange. Not so, says Frank Coss of Deutsch, Shea & Evans, a counseling firm that specializes in creating recruitment ads for Fortune 500 companies.

According to Coss, engineering, microprocessing, chemicals, and the reviving aerospace industry are fields screaming for qualified people.

Coss reports that Boeing of Seattle and other firms advertise on radio. Suburban dailies take up some slack. But large employers are also culling other labor markets.

Pressed to hire during the busy fall job-hunting season, companies look for ways to sweeten the pot. It is alleged that one New Jersey firm even offered a choice of goodies to new employees—$300 in cash or a color TV set or a weekend in the Poconos.

If I verify this, I'm going to demand a toaster for writing this. A four-slicer.

Photograph by Stephanie L. Marcus

Rumba Dancers Win at Waldorf

By Joyce Wadler

The reporter danced her way into the Grand Ballroom of the Waldorf-Astoria, where the U.S. National Ballroom Championships were held September 14, 15, and 16, and took John Monte, head of the event, in her arms.

"Gimme the facts," she said, as they began their journalistic tango, "only the facts."

He faced the music.

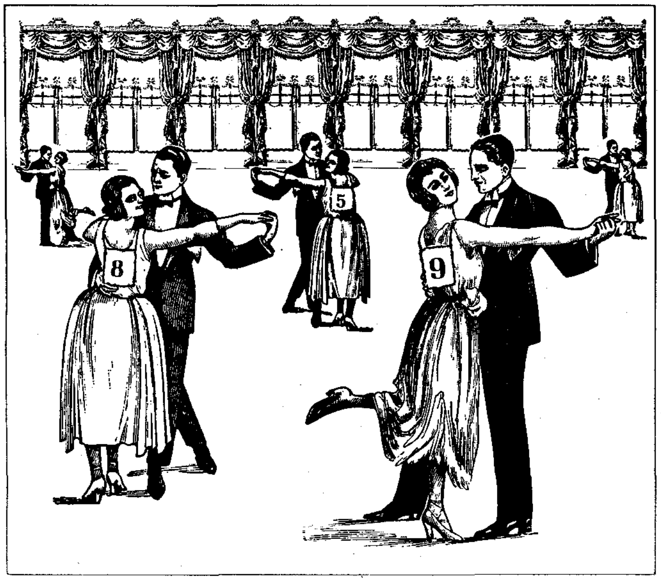
"This is like the Olympics of ballroom dancing, right here in New York City," he crooned in her ear. "Both amateurs and professionals, and a lot of dance instructors, competing. Me? I'm dance director for Fred Astaire studios, but you don't want to do a story on *me,* do you? Hard times for ballroom dancing? Used to be, but more than 8,000 teachers survived that depression. Since John Travolta, business is better than ever. You just can't stand there and wave your arms anymore."

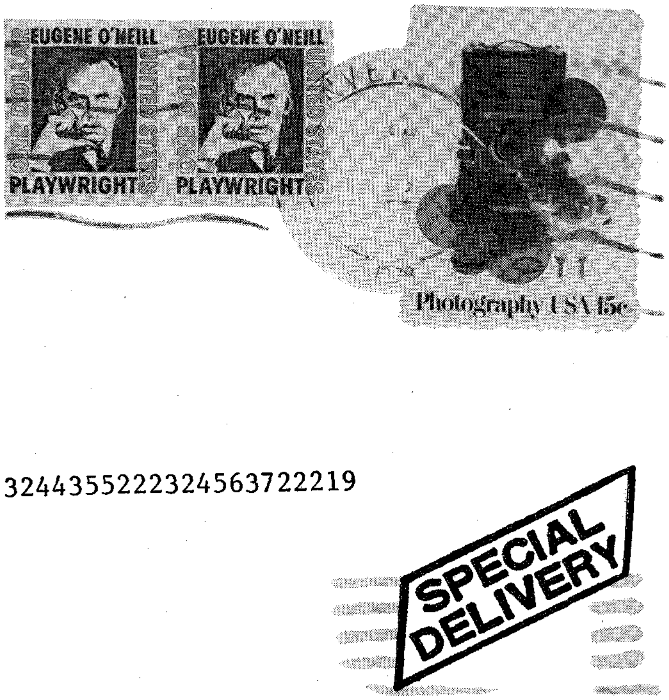
The reporter held him tighter, aware of his ruffled blue shirt pressing toward her cold reporter's heart, aware that she could—by making him document his figures—crush him easily, or at least step on his toes. But what the hell, it was only a dance contest.

Somewhere, somebody announced the Bolero-Rumba Competition, Theatrical Division, and thirteen color-coordinated couples took the floor. The men, with numbers on their backs, favored sleeveless, V-neck jumpsuits over ruffled shirts; the ladies wore short dresses trimmed with rhinestones or bugle beads. The music soared. So, intermittently, did the ladies: over the shoulder, over the back, over the knee—all the while haughty, hair unmoving. Most impressive was Couple 76, in red, from Connecticut, she with Carmen spit curls. Stupendous sweeps. Smoldering eye play. Her curls rigid throughout. The "gold" prize (no money) was theirs.

Later, they joined the reporter in a traditional Meet-the-Press Tap Dance. She, Nancy Clark, a phys-ed teacher, said she holds her curls steady with Dippity-Do, weighs 135 ("I'll say!" chorused her partner), and occasionally gets dropped (she lifted her skirt to show bruises). He, Christopher Bruce, a dance instructor, swore, "I'll never have a backache again!" He took her in his arms.

They dipped. They swayed. The reporter waltzed off.





Zip Code Grows Four New Digits

By Randy Cohen

The U.S. Postal Service has announced a plan to add four numbers to the present five-digit zip code. Sharing two modern phobias—fear of numbers and fear of machines (I have a particular terror of the number "81," and I break out in a cold sweat in the presence of a food processor)—I was prepared to loathe the new system.

The system, known as Zip Code Add-On, subdivides each zip code into individual carrier routes. "We have no intention of making it mandatory for the proverbial Aunt Minnie to write down the nine digits on her letters, though," says Van Seagraves, information officer at the Postal Service headquarters in Washington, D.C. "Even now, the zip code is not mandatory for first-class mail, but 95 percent of the people use it."

Most first-class mail is business-related, Seagraves notes. "And much of that is computer-generated—pre-printed return mail, that sort of thing. Add-On enables us to use automatic sorting equipment to sort the mail."

But why numbers? If people resent numbers, why not just assign each carrier route, say, a color and an animal? Instead of 10017-2219, your block could be called, say, blue smelt.

Seagraves explains that the optical character readers that sort the mail have a tough time with alphas (letters, which come in a great variety of typefaces), but they are a whiz at numbers.

But will they let you shoot a letter crosstown in a day?

"Well, you should certainly be able to do that right now," Seagraves says. "I've heard that we're not doing the job up in New York. I just don't know what the hell's the problem in New York right now.

"We take a lot of kidding about the system," Seagraves adds. "Fear of numbers, I guess. But, you know, we got a lot of that in the early sixties when we introduced the zip code." And, one might add, in the late seventies when they introduced the 15-cent stamp.

But, of course, I don't know what the hell the problem is in New York right now, either.

The Season Hypes Up

Squatter's rights: *Alberto Boffi takes his ease among the mob.*

By Blair Sabol

The social season reached its hype height last week with two merchandising promo parties. Tuesday night, Bloomingdale's called attention to its new Richard Knapple model rooms (based on opera themes) by giving a cocktail benefit for the New York City Opera and having Knapple's assistant, Alberto Boffi (who just arrived from Italy), actually move into one of the sets, called "Loft à La Bohème," for a week, until he finds himself a place to live. Apparently, some 150 party guests ended up dancing till midnight in Mr. Boffi's black-and-white SoHo simulation atop Mr. Knapple's specially designed "Pine/Knapple" wooden modular bed, bar, sofa, and tabletops to the beat of the room's blasting white-and-black stereo disco unit. Next morning, Mr. Boffi had to take a dawn's-early-light cold shower upstairs in the executive bathroom and return to his space to "room service" a cup of cold black coffee from 40 Carrots and suffer a hangover in front of the cruising public, who didn't even notice or care about the gimmickry of his being a squatter. Most of the people took him to be a floor janitor instead. Face it, only Mr. and Mrs. Andrew Goodman can get away with living in the store.

The next night was Yves Saint Laurent's quarter-of-a-million-dollar bash aboard the ship *Peking* in honor of his latest scent, Opium. The usual "select" 900 fashion-atics and hairdressers made it up the gangplank (some falling off in their Jourdan steel stilettos) to the scene of glitter fans and coolie hats, triangular sandwiches of white bread and bean sprouts, and a lamé Buddha. Virginia Graham exchanged beauty secrets with Divine; Steve Rubell and David Geffen strutted about as if joined at the waist; Yves sweated profusely while he was mini-cammed by every network; while Halston was trying to find his date, Cher, a new husband (after all, Liz Taylor found her current Warner after she put in a season of this kind of promo partying with Halston). Rubell's bodyguard (who everyone assumed was Idi Amin) was voted "Most Interesting Personality," with honorable mentions going to the more attractive chauffeurs in the limo lineup.

But if any or all of this is an indication of this year's social whirl, we won't need inhales of Opium perfume but injections of the real thing to get through it all.

New York's Best-Sellers

Fiction

1. Chesapeake, *by James A. Michener (Random House, $12.95)*
2. Fools Die, *by Mario Puzo (Putnam, $12.50)*
3. The Far Pavilions, *by M. M. Kaye (St. Martin's, $12.95)*
4. The Empty Copper Sea, *by John D. MacDonald (Lippincott, $8.95)*
5. Evergreen, *by Belva Plain (Delacorte, $9.95)*

Nonfiction

1. In Search of History, *by Theodore H. White (Harper & Row, $12.95)*
2. Robert Kennedy and His Times, *by Arthur M. Schlesinger Jr. (Houghton Mifflin, $19.95)*
3. A Distant Mirror: The Calamitous Fourteenth Century, *by Barbara W. Tuchman (Knopf, $15.95)*
4. American Caesar: Douglas MacArthur 1880–1964, *by William Manchester (Little, Brown, $15)*
5. The Complete Book of Running, *by James F. Fixx (Random House, $10)*

French Fashion Looks Back

By Agnes de Mille

Last week's retrospective of French fashion from 1900 to 1970 was an elegant evening at the Waldorf. With more attention to detail it could have been an authentic one.

The costumes were lovely, the commentary excellent. But the Parisian lovelies who wore the costumes supplied to the French Apparel Center and the French Ready-to-Wear Clothing Manufacturers by the Union Française des Arts du Costume gave no feeling for the period clothing or the chic women of the time.

The models wore no underpinnings that would have suggested the corsetry that created the hourglass figure—the pinched middle with the vital viscera smashed and the lady flowering at both ends. There was also no hint of the hairdos, the astonishing coiffures that required hours of time from a trained artisan to erect. *And* on top of which was set the magnificence of hats, very large and very ornate.

The early-twentieth-century ladies were always gloved; not so these models. The ladies wore quantities of jewelry—ropes of jewels that lay glittering on the surprising expanse of their poitrines and dangled deliciously from the abutment. The parasol they held was furled like a flag.

Obviously, given the time allotted for costume changes as the dresses progressed down the decades, questions of body shape and hairdo could not be tackled.

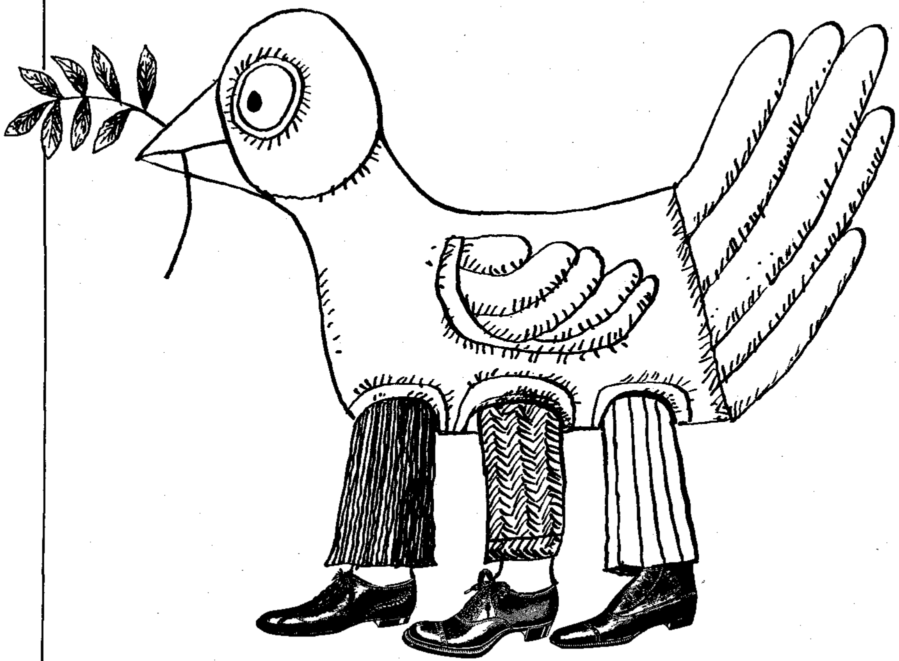
But the young slips of things marched from 1910 through the hideous Poiret period to the Great War (when somber French widows mourned everywhere but mourned attractively) through the postwar "debutante slouch" to Gabrielle Chanel, Christian Dior, and the madness of Courrèges. But they were 1978 all the way, tossing their unencumbered heads and wiggling their hips in a manner that would surely have got them arrested in those bygone years. ▬

Remember when: *Fath and Lelong made the night.*

Photos: left, Gary Halpern, right, Annette Kuba

Politics / Sidney Zion

THE REAL SUMMIT STORY



Tel Aviv—While the average Israeli tried to pinch himself while keeping his fingers crossed, the handful who know what happened at Camp David make the herculean effort of talking with their mouths shut.

I can't swear how well the pinches are working, but here are the results of my conversations with those privy to the secret talks in Maryland involving Prime Minister Menachem Begin of Israel, President Anwar el-Sadat of Egypt, and President Carter.

First, the highlights.

☐ President Carter sealed the accord by promising Israel $1 billion to $2 billion to build two air bases in the Negev to replace the three in the Sinai that were to be transferred to Egyptian control. Carter assured Egypt of major economic aid, telling President Sadat, "We are the only country in the world that can and will help you financially."

☐ Sadat was ready to pack his bags when Prime Minister Begin refused to remove the Sinai settlements. But Begin went to Camp David prepared to cede the settlements in return for a separate peace with Egypt. This, plus Carter's warning of war as the alternative, swung the balance.

☐ The question of Jerusalem's future nearly wrecked the conference at the outset.

☐ Carter continually stressed the danger posed by the Soviet Union and proposed a future alliance of Israel, Egypt, Saudi Arabia, and Jordan that would effectively block Russia, in a kind of Middle East NATO.

☐ Camp David, described by the Israeli defense minister, Ezer Weizman, as a "modern version of Stalag 17," was filled with Sturm und Drang and dotted by humor and ultimately saved by the realization it would never be repeated.

The drama, on the Israeli side, began immediately after the conference was set last month. Ariel (Arik) Sharon, Israel's greatest field general, superhawk, and now minister of agriculture, persuaded Begin to create a committee to prepare a working paper. (This, amazingly, had not been done throughout the previous negotiations.) Begin agreed and accepted Sharon's choice of General Abrasha Tamir to head the committee.

Tamir, long a Sharon sidekick, had been working under Ezer Weizman since the start of the peace talks last year. He turned out to be the unsung hero of Camp David.

His 90-page report, called the "Blue File"—because he happened to put it in a blue folder—laid out a scenario that was startlingly prophetic.

The target, the report said, was a separate peace with Egypt. To achieve it, Israel must be prepared to give back all of the Sinai, including the settlements and air bases.

Because Sadat would nevertheless need something more to show the Arab world, Israel must indicate flexibility concerning the West Bank. Much of this would be more verbal than real, but the Blue File implicitly recognized the importance of rhetoric in the Middle East.

It has always been clear that Sadat has no interest in the Palestinian state—indeed, he is opposed to it, as are Jordan and Saudi Arabia—but if he needed to say the opposite, Israel had to give something in language to permit him to maintain credibility.

On the other hand, the Blue File insisted that Israel not budge on maintaining military forces on the West Bank, nor should she agree to remove settlements or cede claim to sovereignty.

In any event, this is what came out of the accord, but it was hardly an out-bet at the time the report was prepared.

Indeed, there was so little hope that Camp David would amount to anything that Mr. Weizman did not even want to join the delegations. Weizman is the man most discussed as Begin's successor, a notion he has not discouraged. He didn't want to be associated with what he—and probably Begin himself—considered almost certain failure, and the main reason he went to the conference was that he believed his only alternative was to resign.

It's a good thing he did go, however. Weizman enjoys a wonderful relationship with Sadat, who has had terrible trouble communicating with Begin. During the most difficult times at Camp David—and there were many—Ezer would drop into Sadat's cabin. "Come in anytime," Sadat told him, and while some insiders believe Weizman was trying to scuttle Begin, the consensus is that he greatly helped the peace process.

"Ezer was in Sadat's cabin so often—morning and night—that people began to wonder about them," one source laughingly said. "One day he mentioned that Sadat used great after-shave lotion. The next day he announced it was Aramis."

If the Israelis went to the conference at Camp David with little expectation of success, they quickly learned that Mr. Carter was all business. "Peace is more important than my re-

Illustration by Jo Teodorescu

election," Carter told Begin at the outset—and Begin took this to mean that the president was not concerned about the Jewish vote.

This sobered the Israeli delegation considerably, as did Carter's muttered remark, "I'm sick and tired of all this," during one of Begin's lengthy speeches at an all-night session.

The early meetings were bitter. Sadat, for example, insisted that East Jerusalem be treated as the West Bank. Since Sadat was then arguing that Israel would have to move out of the West Bank, Begin saw red. "Over my dead body," he told his people—and made the same point to the Americans. Cyrus Vance, the American secretary of state, had suggested a way out of the impasse that had come close to breaking up the conference at Camp David. Why not, he said, allow the Saudis to fly a flag over a mosque in Jerusalem? Begin said, "Never." How about a flag over a building of your choice? Begin asked, "What building?" Vance said, "You pick it." There was a pause.

Moshe Dayan broke the silence. "Make it the Knesset," he said, which broke the tension—and put the issue aside.

At the rancorous opening meeting of Carter, Sadat, and Begin, Mr. Sadat presented a paper that would have required Israel to make a complete withdrawal to the 1967 borders and to recognize the right of self-determination of the Arabs living on the West Bank and in the Gaza Strip.

Begin was incensed. He told his delegation that if this was Sadat's idea of negotiation, he would walk out and take the matter to the court of world opinion.

The United States then produced a compromise plan that would have frozen Israeli settlements immediately and dictated a phased Israeli withdrawal, including all military forces, from the West Bank.

This was a wholly unacceptable solution—Begin called it a "black day" —but there was no talk of going home.

Meanwhile, Carter was busy going from cabin to cabin taking notes. The Israelis—and presumably the Egyptians—were amazed at this, and at first the Israelis were appalled at what they considered President Carter's lack of knowledge. But as Carter kept working, they became more and more impressed, both with his dedication and with his grasp of the issues.

"Anyway," Ezer Weizman remarked, "it's the only camp in history where every time you walk out of your cabin you run into a president."

Toward the end, this informality be-

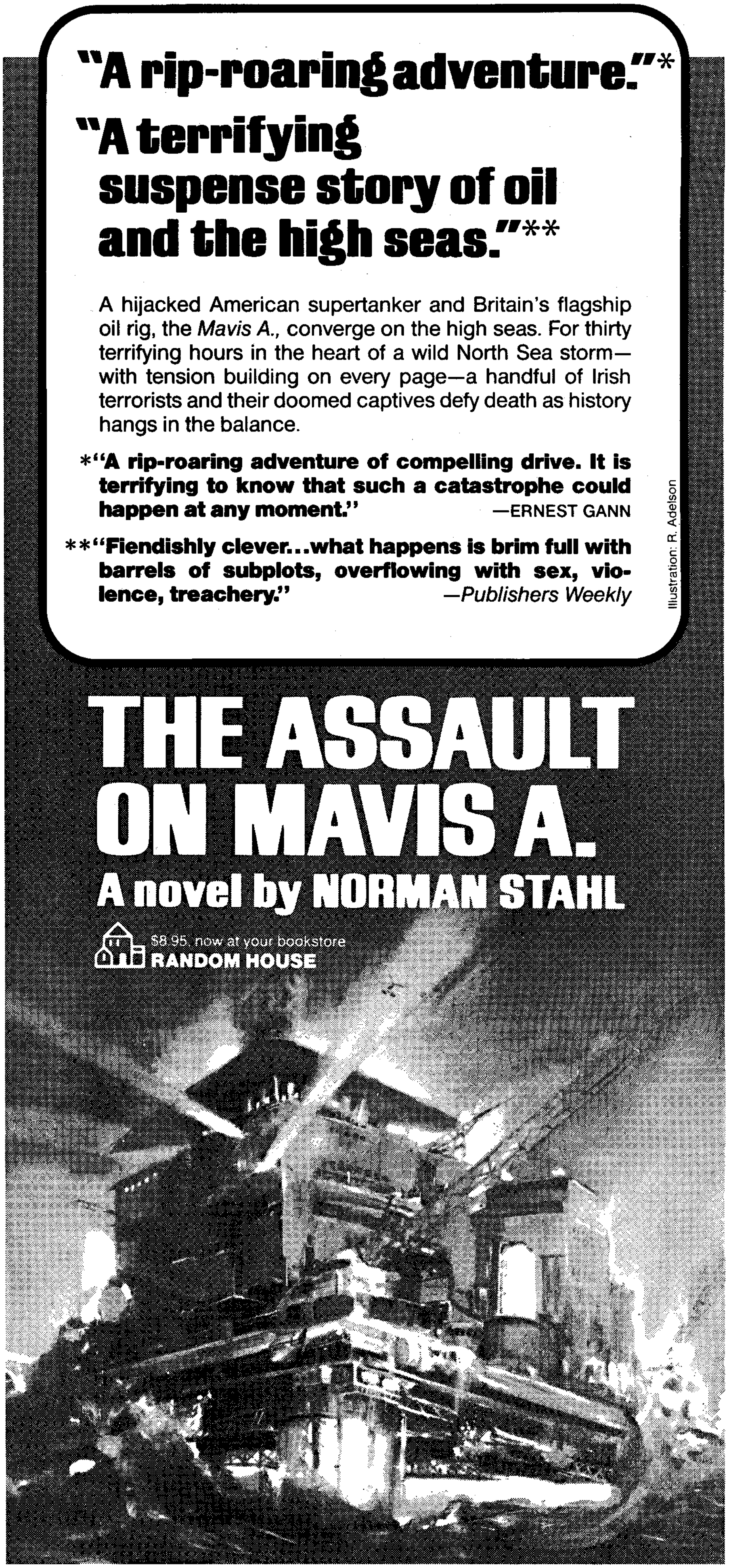


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Illustration: R. Adelson

THE ASSAULT ON MAVIS A.
A novel by NORMAN STAHL

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RANDOM HOUSE

gan to pay off. One evening, while standing around a buffet table, Carter talked to Begin and Sadat about the Soviet threat in Iran. "It's not only Iran," Sadat said. "The PLO are Soviet agents."

Of course, Begin understood the significance of this remark, and by now the Palestinian issue had been greatly diffused.

Sadat, as indicated, has always been opposed to the Palestine Liberation Organization and to the imposed creation of a separate Palestinian state.

He talks about "self-determination," but when I interviewed him in Cairo last January he made it plain that the concept was subject to interpretation. "Self-determination," the president said, "would be effectuated by the joint agreement of Israel, Egypt, Jordan, and representatives of the Palestinian people."

That is how the accord at Camp David reads as well. But the Palestinians were not the centerpiece of the conference. The Sinai was the thing, and on the Thursday before the deal was made, the Sinai threatened to sabotage the talks.

So, when it got down to that issue —and it was the last issue discussed— Begin first refused to remove the Israeli settlement.

At this, Sadat was infuriated and was all set to quit. But Begin, it will be recalled, was prepared to give up the settlements; that's what the Blue File called for.

Before he did it, Begin called Arik Sharon, the chief proponent of maintaining the settlements. If anyone could stop a pullout from the Sinai, Sharon was the one. If he said it would endanger Israeli security, there could be trouble.

But Sharon agreed. If this is the price of peace, he said, do it.

In the meantime, Carter told Begin that if he refused to go along with the Sinai pullout, there would almost certainly be war. The Egyptians, said Carter, would move their armies into the Sinai demilitarized zone, and Israel would be forced to fight or back down.

However, if Israel went along, Carter would go along. He'd provide the money it would take to build airfields in the Negev to replace the bases left in Sinai.

So it was done, and it remains for the Knesset to endorse the deal. And on that one, the euphoric Israeli public is not bothering to cross its fingers. If Mr. Begin can survive cabin diplomacy, the Knesset is cheesecake.

WHAT OF BITTER LEBANON?

By Barbara Slavin

A Lebanese newspaper commented last week: "Seen from Beirut, the Camp David agreement appears to be an agreement to split Arab ranks once and for all and start a new chapter in Lebanon's horror story."

If Camp David's hopes for peace dissipate in the threat of another war, look for the opening shots in Lebanon. The protagonists are ready to refight the Lebanese war, which in reality was a Middle East war, and the fierce ambitions and hatreds that exploded in 1975 on the streets of Beirut may have only been sharpened by the "framework for peace" drafted in the Maryland woods.

Recent history provides an ominous parallel. After the 1973 Middle East war, which restored a bit of the Arab honor lost in the 1967 debacle, Anwar el-Sadat proceeded to negotiate with Israel the Sinai disengagement agreements of 1974 and 1975. Then, as now, he declared that real peace could not come to the Middle East without a resolution of the Palestinian question. But he put his own people's need for peace first.

Then, as now, the Palestinian guerrillas feared that Egypt, perhaps followed by the other Arab states, would sell them out for the return of occupied land. Expelled from Jordan in 1970, they recouped in Lebanon, training recruits in the teeming refugee camps around Beirut and sending them south to bases within easy raiding distance of Israeli towns.

For nineteen bloody months, the war dragged on. Lebanon Arab and Israeli neighbors rushed to take sides.

Syria first supported the Palestinians and Moslems, then the Christians; Egypt, reflecting its broader rivalry with Syria, championed the Christians, then the Moslems. Israel, fearful that a Palestinian-Moslem victory would turn Lebanon into another confrontation state, began quietly, later more openly, to arm and advise the Maronite militias. Iraq and Libya sent homegrown Palestinians to jostle for influence in the leftist camp.

Syria was the most active from the beginning, seeing an opportunity in Lebanon to wrest Arab leadership from Egypt. Syria also saw the chance to gain control of the Middle East's most prized pawn—Yasir Arafat's Palestine Liberation Organization.

At first, Syria seemed to have succeeded. A conference of Arab leaders in November 1976 ratified the imposition of a truce on Lebanon by occupying Syrian troops. None of the issues that led to the war had been resolved. But for the next year, peace was more or less maintained.

Then Sadat went to Jerusalem, staggering the Arab world as well as the Israelis. The Syrian reaction was predictable.

The situation came to a head with Israel's invasion of south Lebanon last March. The Israelis finally withdrew in June but turned over their positions in a six-mile-wide strip along the border not to United Nations peacekeeping troops but to Lebanese Christian surrogates. Israel also stepped up arms deliveries to the Maronite militias in Beirut.

The Syrians, infuriated at the Maronites' continued collaboration with Israel and defiance of the Pax Syriana in Lebanon, began an on-off bombardment of Christian districts of Beirut. The Maronites pleaded for help from Israel, which responded with more arms, threats to Damascus, and periodic overflights of Beirut.

As Egypt and Israel made ready to talk peace at Camp David, the already dangerous situation in Lebanon grew worse. Syria, gambling that Israel would not jeopardize the negotiations by retaliatory action in Lebanon, began apparent preparations for an attack on the Maronite heartland and the port of Juniye.

Should the Syrians make a final push against the Christians, Israel would be hard-pressed to stand by. Yet, in the aftermath of Camp David, President Hafez al-Assad is more determined than ever to consolidate his hold on Lebanon and the Palestinians as a power base from which to oppose Sadat and Israel or a chip to bargain with someday.

Meanwhile, the United Nations troops in south Lebanon, squeezed between Palestinian guerrillas and Israel's Christian allies, have grown increasingly disgruntled with their lot.

It was therefore not surprising that President Carter, addressing Congress and the nation later that day, made a special commitment to try to resolve the conflict in Lebanon. What the president did not say is that peace in Lebanon and peace in the Middle East as a whole are inextricably entwined and neither can be achieved by Israel and Egypt alone.

OPENING THIS WEEK

Elizabeth Lathram *and* **Alan Cauldwell** *in Secrets, opening 9/27 at Stage 73.*

Death on the Nile *opens 9/29 at Loews State I, Tower East, and 34th Street East.*

Mario Custodio *and friends in* **The Black Pearl,** *opening 9/28, RKO 86th St. II and RKO Cinerama II.*

MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

Sept. 26 thru Oct. 3

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

EAST SIDE

Little Theater–(Public), 425 Lafayette St (677-6350). Evenings only. 9/26-10/1, *Providence*

Art, 36 E 8th (GR 3-7014). Thru 9/26, *Network; Coma.* From 9/27, *Girl Friends.*

St Marks Cinema, 2nd Ave at 8th (533-9292). Thru 9/28, *Hooper; The Late Show.* 9/20-10/5, *Jaws II; Obsession.*

Theatre 80 St. Marks, 80 St Marks Pl (254-7400). 9/26, *Cafe Metropole; Lloyds of London.* 9/27, *The Sun Comes Up; Three Daring Daughters.* 9/28, *Girl Crazy; Delicious.* 9/29, 30, *Heaven Can Wait; Rings on Her Fingers.* 10/1, *Royal Family of Broadway; Design for Living.* 10/2, *With a Song in My Heart; I Can Get It For You Wholesale.*

Cinema Village, 22 E 12th (924-3363). 9/26, *The Betsy; Once Is Not Enough.* 9/27, 28, *Badlands; Deliverance.* 9/29, 30, *Thieves Like Us; The Long Goodbye.* 10/1, 2, *House Calls; A Touch of Class.*

Gramercy, 23rd St nr Lexington (GR 5-1660). Thru 9/28, *An Unmarried Woman.* From 9/29, *Grease.*

Bay Cinema, Second Ave nr 32nd (679-0160). *Up in Smoke.*

Murray Hill, 34th St nr 3rd Ave (685-7652). *National Lampoon's Animal House.*

34th St East, nr Second Avenue (683-0255). Thru 9/28, *Heaven Can Wait.* From 9/29, *Death on the Nile.*

Eastside, 3rd Ave at 55th (755-3020). Thru 9/26, *Young Frankenstein.* From 9/27, *Girl Friends.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *A Wedding.*

Trans-Lux East, 3rd at 58th (PL 9-2262). *Nea.*

Plaza, 58th St, E of Madison (EL 5-3320). *Slave of Love.*

Baronet, 3rd Ave at 59th (355-1663). *Interiors.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *Up in Smoke.*

D.W. Griffith, 59th Street East of 2nd Ave (759-4630). *Pretty Baby.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Days of Heaven.*

Cinema II, 3rd Ave nr 60th (PL 3-0774). Thru 9/26, *Girl Friends.* From 9/27, *Bloodbrothers.*

Gemini I & II, 2nd Ave at 64th (832-1670). I. Thru 10/6, *The Revenge of the Pink Panther* II. *2001: A Space Odyssey.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *National Lampoon's Animal House.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). *No Time for Breakfast.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). Thru 9/28, *Heaven Can Wait.* From 9/29, *Death on the Nile.*

72nd St East, nr 1st Ave (BU 8-9304). To be announced.

Whitney Museum, 945 Madison (794-0600). 9/26-10/1, Short video narratives.

Trans-Lux 85th, at Madison (BU 8-3180). *Revenge of the Pink Panther*

UA East, 1st Ave at 85th (249-5100). *Alice in Wonderland; The Erotic Adventures of Pinocchio.*

Loews Orpheum, 86th at 3rd (AT 9-4607). *Up in Smoke.*

Loews Ciné, 3rd Avenue near 86th Street (427-1332). *Foul Play.*

86th St East, off 3rd Ave (AG 9-1144). Thru 9/26, *National Lampoon's Animal House.* From 9/27, *Bloodbrothers.*

RKO 86th I & II, at Lexington (AT 9-8900). I. *Go Tell the Spartans.* II. Thru 9/28, *Almost Summer; American Graffiti.* From 9/29, *The Black Pearl.*

WEST SIDE

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 9/26, *The Man Who Left His Will on Film; Double Suicide.* 9/27, *La Chinoise; China is Near* 9/28, *Face To Face; Marnie.* 9/30, *East of Eden; A Streetcar Named Desire.* 10/1, *Les Contrabandieres;* 10/2, *Hypothese du Tableau Vole.* 10/3, *The Flat Jungle; La Cecilia.*

Waverly, 6th Ave at 3rd St (WA 9-8037). *Cat and Mouse.*

8th St Plyhse, 52 W 8th (674-6515). 9/26, 27, *Tokyo Story; Pickpocket.* 9/28-30, *Aguirre, The Wrath of God; The American Friend.* 10/1, 2, *The Spider's Stratagem; Four Nights of a Dreamer*

Greenwich, 12th at Greenwich (WA 9-3350). *Revenge of the Pink Panther*

Quad, four cinemas at 34 W 13th (255-8800). (Last minute changes frequent here; phone ahead). I. *The Buddy Holly Story.* II. Thru 9/26, *Dona Flor and Her Two Friends.* From 9/27, *Girl Friends.* III. Thru 9/26, *A Woman at Her Window; Roseland.* From 9/27, *Who'll Stop the Rain.* IV. Thru 9/28, *Pretty Baby.* From 9/28, *Nea.*

Loews Astor Plaza, Bdway at 44th (869-8340). *National Lampoon's Animal House.*

Loews State I & II, Bdway at 45th (582-5070). I. *Eyes of Laura Mars.* II. Thru 9/28, *Heaven Can Wait.* From 9/29, *Death on the Nile.*

Criterion, Bdway nr 45th (JU 2-1796). Thru 9/26, *Who'll Stop The Rain.* From 9/27, *Bloodbrothers.*

Victoria, Bdway at 46th (354-5636). *Go Tell the Spartans.*

Forum, Bdway at 47th (757-8320). *Foul Play.*

RKO Cinerama I & II, Broadway at 47th (975-8366). I. *Up in Smoke.* II. Thru 9/28, *Go Tell the Spartans.* From 9/29, *The Black Pearl.*

Rivoli, 49th & Bdway (CI 7-1635). Thru 9/28, *2001: A Space Odyssey.* From 9/29, *Somebody Killed Her Husband.*

Guild, 33 W 50th (PL7-2406). *Lin Tse-hsu.*

Museum of Modern Art, 11 W 53rd (956-6100). 9/26, noon, *South Pacific: End of Eden;* 2:30, *Romance of the Underworld;* 6 p.m. *Light Cavalry.* 9/28, 2:30, *Suburban Music Hall;* 6 p.m. *Shadows of the Past;* 8:30, *The Tsarina's Favorite.* 9/29, 2:30, *Light Cavalry;* 6 p.m. *Romance of the Underworld.* 9/30, noon, *Topper;* 2:30, *Tugboat;* 5 p.m. *Shadows of the Past.*

Ziegfeld, 141 W 54th (765-7600). *Grease.*

Festival, 57th nr 6th (757-2715). *Who'll Stop the Rain.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 9/26, *Bring Me the Head of Alfredo Garcia; Cockfighter.* 9/27, *The Long Goodbye; Kiss Me Deadly.* 9/28, *The Seven Samurai.* 9/29, *The Mystery of Kaspar Hauser; The Wild Child.* 9/30, *Rebecca; Notorious.* 10/1, *Richard III.* 10/2, *The Nun; La Chienne.* 10/3, *A Woman's Decision; One Sings The Other Doesn't.*

Playboy, 57th W of 6th Ave (JU 6-4448). *Hooper.*

Little Carnegie, 57th St nr 7th (246-5123). *Bread and Chocolate.*

Paris, 4 W 58th (MU 8-2013). *Viva Italia!*

Cinema III, 59th at the Plaza (752-5959). *A Wedding.*

Paramount, 2 Gulf & Western Plaza (247-5070). Thru 9/26, *Foul Play.* From 9/27, *Girl Friends.*

16th New York Film Festival, Alice Tully Hall, Lincoln Center (continued). 9/26, 9:30 p.m. & 9/27, 6:15 p.m. *Styles of Radical Will* and short films (Lorraine Gray, Saul Landau, Lucille Rhodes & Margaret Murphy). 9/27, 9:30, 9/28, 6:15, *Newsfront* (Philip Noyce). 9/28, 9:30, 9/29, 6:15, *The Apple Game* (Vera Chytilova). 9/29, 9:30, 9/30, 12:30, *Get Out Your Handkerchiefs* (Bertrand Blier). 9/30, 3 p.m. 10/1, 9 p.m. *Dossier 51* (Michel Deville). 9/30, 9 p.m. 10/1, 3 p.m. *Despair* (R.W. Fassbinder). 10/1, 6 p.m. 10/3, 9:30, *The Turtle On Its Back* (Luc Beraud). 10/2, 6:15, 10/4, 6:15 p.m. *Gates of Heaven* (Errol Morris) and *Manimals* (Robin Lehman).

Cinema Studio, Bdway & 66th (877-4040). *Women.*

Regency, Bdway at 67th (724-3700). Thru 9/26, *Broadway Melody of 1940; The Great Waltz.* 9/27-30, *Dinner at 8; Gaslight.* 10/1-3, *Till the Clouds Roll By; Three Little Words.*

Embassy 72nd, at Bdway (SC 4-6745). *Pretty Baby.*

Loews Quad, Bdway at 83rd (877-3190). I. *The Buddy Holly Story.* II. *Revenge of the Pink Panther.* III. *Go Tell the Spartans.* IV. *Eyes of Laura Mars.*

New Yorker, Bdway nr 88th (TR 4-9189). *Cat and Mouse.*

Thalia, 250 W 95th (222-3370). 9/26, *The Tarnished Angels; The Lusty Men.* 9/27, 28, *Sherlock Holmes and the Woman in Green; Adventures of Sherlock Holmes.* 9/29, 30, *Gun Crazy; Woman in the Window.* 10/1, 2, *Breathless; A Woman Is a Woman.*

Olympia, Bdway at 107th (865-8128). Thru 9/28, *Hooper; Gumball Rally.* From 9/29, *Madame Rosa.*

(Listings subject to last-minute change)

THE MOVIES

The Black Pearl–The press release describes it as "an adventure film about the conflict between a small Mexican village and a giant manta ray. " It stars Gilbert Roland and Carl Anderson, and introduces a young Puerto Rican actor, Mario Custodio, "who was discovered for the film when he delivered groceries from Gristedes to the home of the producer-director." From 9/28, RKO 86th St II; RKO Cinerama II. *(D.D.)*

Bloodbrothers–Italian-American hysteria in the Bronx. Richard Gere is a young man trying to find himself, and Tony Lo Bianco is his construction-worker father, whose macho prowess has gone to his head and burned out half his brain cells. Adapted by Walter Newman from Richard Price's novel, the movie is like *Il Trovatore*—all climaxes and not enough shading. With Paul Sorvino and Lelia Goldoni. Robert Mulligan directed—crudely. From September 27, Criterion; Cinema II; 86th St E. *(D.D.)*

Bread and Chocolate–Franco Brusati's poignant comedy (completed in 1974 and just opening here now) is about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. A meditation on homelessness, the movie tries to recapture the pathos-and-laughs mood of Chaplin's films but falls short: the hero is a lot less resourceful than the Tramp. Starring Nino Manfredi. Little Carnegie *(D.D.)*

The Buddy Holly Story–The subtitle might be *A Portrait of the Artist as a Clean Young Man.* This sincere bio-pic traces the career of the awkward but self-assured West Texas boy with the goofy smile and the Clark Kent glasses who became one of the most creative of the early rock singer/composers and then died in a plane crash (in 1959) at the age of 22. The movie glorifies Holly a bit too much, but no matter: Gary Busey is brilliant in the title role. Written by Robert Gittler and directed by Steve Rash. Thru 9/28, Quad. *(D.D.)*

Cat and Mouse–Claude Lelouch's playful mock-thriller stars Serge Reggiani as the cop/cat and Michele Morgan as the exquisitely magisterial mouse and Paris *et environs* (as the Michelin says) as the playpen in which these two enact one of those ultra-sophisticated duets in which love and money are entwined to the detriment of neither. New Yorker; Waverly.

Days of Heaven–Terrence Malick's much-awaited second feature (the first was *Badlands*) is extraordinarily handsome but perversely undramatic and uninvolving. Set in the Texas Panhandle around 1915, it's both an oddly unerotic triangle drama and a quasi-biblical parable about the fall of a prosperous farmer and a young couple who prey on his wealth. This isn't a movie, it's an art-history lecture. Starring Sam Shepard (the playwright), Richard Gere, Brooke Adams, and Linda Manz. The miraculous cinematography is by Nestor Almendros. Cinema I. *(D.D.)*

Death on the Nile–Based on an Agatha Christie novel, film stars Peter Ustinov as Hercule Poirot, and features Jane Birkin, Lois Chiles, Bette Davis, Mia Farrow, Olivia Hussey, Angela Lansbury, Simon MacCorkindale, David Niven, Maggie Smith, and Jack Warden. Directed by John Guillermin. Loews State I; Loews Tower East; 34th St East, from September 29.

Eyes of Laura Mars–A slick, violent horror-thriller with psychic overtones about a high-fashion photographer (Faye Dunaway, paler than ever) whose kinky ads are driving a mad killer into frenzies. As he knocks off Dunaway's models and friends (with an ice pick), she "sees" the murders in her head. The script is preposterous but the movie's fantasy of the glittering New York fashion world is often entertaining. With Tommy Lee Jones as an amorous cop, Rene Auberjonois, Brad Dourif, and Raul Julia. Written by David Zelag Goodman and John Carpenter and directed by Irvin Kershner, who has seen better days. Loews State I. *(D.D.)*

Foul Play–Chevy Chase as a police detective and Goldie Hawn as a librarian are much too cute together in this jumpy comedy-thriller set in San Francisco. The writer-director, Colin Higgins, borrowing from everyone and everything, has managed to compile an anthology of sure-fire effects. Higgins will get a hit out of it but not a movie he can call his own. Thru 9/26, Paramount; Forum; Loews Cine. *(D.D.)*

Girl Friends–This low-budget independent feature written by Vicki Polon and directed by Claudia Weill is about a bluesy Upper West Side Jewish girl (Melanie Mayron)—a photographer who progresses from bar mitzvah portraits to a gallery show in a couple of years. Along the way, she struggles to remain close with a safe-playing WASP girl friend (Anita Skinner). It's a mood piece about Relationships (particularly the need for female solidarity), but the moods aren't strong enough to affect our emotions. With Eli Wallach and Christopher Guest. Thru 9/26, Cinema II; from 9/27, Art; Quad; Eastside; Paramount. *(D.D.)*

Go Tell the Spartans–Burt Lancaster stars in a story, directed by Ted Post, about the early American involvement in Vietnam. RKO 86th St I; Victoria.

Grease–As the nerve center of the revival craze, *Grease* has been hyped so continuously that the movie version seems like one more promotional party. It is well to have Stockard Channing and John Travolta who can impose their personal rhythm on the chaotic and potentially embarrassing proceedings. Film abounds in the presence of veterans like Eve Arden, Frankie Avalon, Sid Caesar, Joan Blondell, and Dody Goodman. Edd Byrnes is hilarious as a TV host who delights in his fox-in-the-chicken-coop position. Randal Kleiser directed. Ziegfield; from 9/29, Gramercy.

Heaven Can Wait–Warren Beatty, as a star quarterback, isn't meant to die in a near-fatal accident, but a heavenly functionary plucks him to paradise prematurely. He is then permitted to return to earth in the body of another. Beatty's version of *Here Comes Mr. Jordan* tries more for comedy than poignancy, and with Elaine May and Buck Henry sharing credits, the film ought to have been at least 50 per cent funnier. Thru 9/28, Loews State II; Loews Tower East; 34th St East.

Hooper–A raucous, tough-tender celebration of the childish daring of Hollywood stuntmen, starring Burt Reynolds, Jan-Michael Vincent, Brian Keith, Sally Field, and Robert Klein, who does a funny and cruel send-up of director Peter Bogdanovich. Mixed in with the macho sentimentality there's some very acute satire of Hollywood filmmaking. A thoroughly enjoyable movie, directed by Hal Needham. Thru 9/28, Olympia; St Marks Cinema. *(D.D.)*

Interiors–Woody Allen's austere, utterly serious study of the emotional and spiritual exhaustion of a prosperous New York family is a bit pretentious and occasionally absurd, but by the end the despairing vision of life's inevitable tragedies takes hold, and you're impressed. Woody nearly out-Bergmans Bergman in scenes of frustration and self-hatred, but he has a power of his own, too. Excellently acted by Geraldine Page, Diane Keaton, Marybeth Hurt, Maureen Stapleton, E. G. Marshall, Richard Jordan and Sam Waterston. Baronet. *(D.D.)*

Lin Tse-hsu (The Opium War)–A feature film from the People's Republic of China suppressed a few years ago by the "Gang of Four" (which was then suppressed itself). It would take a dedicated Sinologist to figure out why. The movie is a seemingly orthodox anti-imperialist pageant about the wicked British merchants who smuggled opium into Imperial China in the 1830s and the noble minister who repelled them. Stiff and unilluminating, the movie's only selling point is a few glimpses of the Forbidden City in Peking. Guild. *(D.D.)*

Madame Rosa–This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli old-young togetherness. But even as it strains credibility it breaks the heart, particularly Simone Signoret's breathtakingly courageous performance of a once-beautiful, now old and puffy whore. From 9/29, Olympia.

National Lampoon's Animal House–A genial, uneven, intermittently hilarious celebration of frat-house pranks and raunchiness, set in a West Coast college in 1962. To dismiss it as infantile isn't saying much, since infantilism is precisely the point of frat-house humor. The movie has a tender sexiness that saves it. With John Belushi as a beer-guzzling roughneck and Tim Matheson as a young make-out artist. Directed by John Landis. Beekman; Loews Astor Plaza; Murray Hill; thru 9/26, 86th St E. *(D.D.)*

Nea–An irritating, ice-cold portrait of an imperious 16-year-old Geneva girl (Ann Zacharias) who writes a best-selling pornographic novel. The director, Nelly Kaplan (*A Very Curious Girl*) seems eager to celebrate the insolence of youth, though her heroine is anything but appealing (she is also rather opaque). With handsome Sami Frey as a publisher. From 9/29, Quad; Trans-Lux East. *(D.D.)*

No Time for Breakfast–Only Annie Giradot's appealing toughness and gallantry save this French sudser from total banality. It's a humorless, insufferably noble portrait of an upper-middle-class Parisian doctor who tries to satisfy the demands of career, husband, lover, and snippy children. Then she gets cancer. Jean-Louis Bertucelli directs stiffly, wasting good actors like François Perrier, Jean-Pierre Cassel, and Isabelle Huppert. 68th St Plyhse. *(D.D.)*

Pretty Baby–Louis Malle's tastefully composed film about a child prostitute is more a study in decadence than a drama of innocence corrupted. As a product of the bordello world conjured up in Polly Platt's screenplay and Sven Nykvist's lustrous cinematography, the 12-year-old played with all-knowing sophistication by Brooke Shields is never innocent enough to be violated, or yearning enough to be pitied. D.W. Griffith; Embassy 72nd; thru 9/28, Quad.

Revenge of the Pink Panther–After five times around the course, the Panther is beginning to run out of gas. The movie takes an hour or so to get going and never does work up much suspense or comic excitement. As Clouseau, Peter Sellers wears some hilarious costumes and he still speaks to people on the "phoewne," but he doesn't get to do as much sleuthing as before, and the entire cast keeps falling down and crashing through windows and floors. It's repetitive, tired; writer-director Blake Edwards should find something else to do. Trans-Lux 85th; thru 10/6, Gemini I; Greenwich. *(D.D.)*

Slave of Love–It's the summer of 1917, and a group of spoiled, childlike Russian filmmakers and actors are working on an absurd melodrama in a Crimean resort while the Revolution is happening all around them. Finally, the violence invades their world, too. A surprisingly languorous and fine-grained Soviet film, directed by Nikita Mikhalkov and starring the charming Elena Solovei. Film takes long to come to a boil, but is worth the wait. Plaza. *(D.D.)*

Up in Smoke–A crazy comedy about the L.A. rock and dope scene written by and starring Tommy Chong and Cheech Marin, who have sold millions of comedy records featuring this kind of material. With Tom Skerritt, Edie Adams, and Strother Martin. Directed by Lou Adler. RKO Cinerama I; Bay Cinema; Coronet; Loews Orpheum.

Viva Italia!–A collection of nine sketches variously directed by Mario Monicelli, Dino Risi, and Ettore Scola that turns out to be much tougher than you would guess from the euphoric title. Much sadness here, and some mordant satire; also the usual movie-Italian buffoonery, with people shouting, singing, throwing things at each other. With Alberto Sordi (doing a terrific turn as a papal aristocrat), Vittorio Gassman, and Ugo Tognazzi. Paris. *(D.D.)*

A Wedding–Two huge families—one old-money WASP (with an admixture of Italians), the other nouveau-riche vulgar—gather at a posh Illinois mansion to celebrate the marriage of their children. What results is a total shambles. Robert Altman's comedy, his twelfth film in nine years, is in his satirical multiple-vignette style, but the satire is a little thin and derisive this time. The movie is a considerable formal achievement, but it's deficient in feeling. The huge cast includes Lillian Gish, Carol Burnett, Vittorio Gassman, Desi Arnez, Jr., Mia Farrow, and Nina Van Pallandt. Sutton; Cinema III. *(D.D.)*

Who'll Stop the Rain–A scary, taut, bitterly sardonic fable about heroin smuggling in the Vietnam period, adapted from Robert Stone's novel *Dog Soldiers.* Michael Moriarty and Tuesday Weld are only moderately effective as an ordinary couple who fall into crime, but Nick Nolte gives a smashing star performance as a psycopathic but gallant ex-Marine. Adaptation by Stone himself and Judith Rascoe. Direction by Karel Reisz. Festival; thru 9/26, Criterion; from 9/27, Quad. *(D.D.)*

Women–The seventh feature film completed by Hungarian director Márta Mészáros is an absorbing, psychologically complex portrait of a quarrelsome friendship between two dissimilar women—a forty-ish, very bourgeois government bureaucrat (Marina Vlady) and a rebellious, always-in-trouble peasant woman (Lili Monori) who forces her friend to think about her life seriously for the first time in years. It's a movie formed by feminist consciousness, but there's not a cliché in sight. Cinema Studio. *(D.D.)*

CULTURE HOT LINE

997-0220: Dial for up-to-date information regarding ticket availabilities, curtain times & schedules of operatic, dance, & concert performances, 9 a.m. to 8 p.m. each day (during newspaper strike).

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

PREVIEWS AND OPENINGS

Tuesday, September 26

First Monday in October–Henry Fonda and Jane Alexander in a new play by Robert E. Lee and Jerome Lawrence about the first woman to become a Supreme Court Justice. Directed by Edwin Sherin, with settings by Oliver Smith. Previews now, prior to a 10/3 opening. Majestic Theater, 247 W 44th Street (246-0730).

Thursday, September 28

The Crucifer of Blood–A new Sherlock Holmes mystery play starring Paxton Whitehead, directed by Paul Giovanni who adapted it from Doyle's *The Sign of the Four*. Timothy Landfield plays Dr. Watson and Glenn Close the female lead as Irene St. Clair. Helen Hayes Theater, 210 W 46th (246-6380).

CURRENT

Ain't Misbehavin'–Would the slapdash playfulness, the lovable smallness of this show survive the lure of self-aggrandizement, moving from Off- to On Broadway? Nothing to worry about; it did. The cast of five—Ken Page, Armelia McQueen, Andre De Shields, Charlaine Woodard, and Nell Carter—works together as nimbly and wickedly as five fingers in a piece of sleight of hand. The delicious songs by Fats Waller and his friends continue their joyous renaissance. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Longacre, 220 W 48th (246-5639).

Annie–*Oliver Twist* in drag, but — given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil. Thomas Meehan's book is a far cry from Harold Grey's comic-strip *Annie*, as is Charles Strouse's score from his best work, but Shelley Bruce is touching in the title role. As the evil Miss Hannigan, however, Alice Ghostley is only a ghostly reminder of her predecessor, Dorothy Loudon. Tues thru Sat at 8; mats Sat at 2; Sun at 3 p.m. Alvin, 250 W 52nd (PL 7-8646).

The Best Little Whorehouse in Texas–Attempts to squeeze salaciousness out of a bordello setting are rather repellent, not because of the setting, but because it is like trying to squeeze blood out of stones. Every variation on the brothel theme has been worked into the ground. Mon thru Sat at 8; mats Wed & Sat at 2. 46th St Theater, 226 W 46th (246-4271).

Chapter Two–Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of Marsha Mason and Neil Simon and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Imperial, 249 W 45th (265-4311).

A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St.* Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

Da–On second seeing Hugh Leonard's bittersweet autobiographical comedy (transported almost intact to Broadway) is even more entertaining, endearing, and gently moving. And at the center of the production are three superlative performances—Sylvia O'Brien's, Brian Murray's, Barnard Hughes's. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Morosco, 217 W 45th (246-6230).

THE HARVEY GIRLS

Joan Harvey and **Debby Paley** in a scene from **In the Beginning,** drama about a family in crisis, written and directed by Joan Harvey. Opens September 27th at 8 p.m. at Truck and Warehouse Theater, 79 East 4th St; for reservations call 254-5060.

Dancin'–Director Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. What doesn't work is the two side by side, like internecine Siamese twins. The proximity of popular dance gives ballet an air of pretentiousness; ballet retaliates by making pop dancing look facile, tawdry. *Dancin'* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the over-whelming rest of us. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (247-0472).

Deathtrap–Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein the laughs are supposed to lull you into a false security. The plot, however, is impossible. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Dracula–Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Frank Langella may be the ideal Dracula for this kind of production. The other actors, except for the splendid Alan Coates, are unsafe even in comic-strip size. Dennis Rosa misdirected. Raul Julia becomes Count Dracula on Oct. 3. Tues thru Fri at 8; mats Sat at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

Eubie!–A musical revue based on the work of composer/lyricist Eubie Blake, conceived and directed by Julianne Boyd. With Jeffrey Thompson, Alaina Reed, Lonnie McNeil, Ethel Beatty, Mel Johnson Jr. Ambassador, 219 W 49th (CO 5-1855).

Gemini–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

The Gin Game–A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols. With Maureen Stapleton and E.G. Marshall. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. John Golden, 252 W 45th (246-6740).

Grease–Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

I Love My Wife–The Smothers Brothers are now appearing in this tale of wife-swapping in Trenton, done as a series of skits, with a Cy Coleman score and the direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Ethel Barrymore, 243 W 47th (246-0390).

The Inspector General–A revival of Gogol's play, directed by Liviu Ciulei. With Max Wright in the title role, Theodore Bikel, Bob Balaban, Helen Burns, and Arnold Soboloff. Thru 11/19, Circle in the Square, 1633 Bdway (581-0720).

The King and I–Yul Brynner and Constance Towers as the king and Anna. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Thru New Year's Eve. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mats Wed, Sat & Sun at 2 p.m.; & a 7:30 perf on Sun. Cort, 138 W 48th (489-6392).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed, Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. Edison, 240 W 47th (757-7164).

On the Twentieth Century–Harold Prince has provided lively direction and Robin Wagner has come up with grand designs in this musical which stars Judy Kaye, John Cullum, and Imogene Coca. It has pizzazz and razzle-dazzle, bursts of energy and invention, music and laughter, and good expensive production values. John Cullum gives his best performance to date. Book and lyrics by Betty Comden and Adolph Green; music by Cy Coleman. Mon thru Sat at 8; mats Sat & Wed at 2 p.m. St. James Theater, 246 W 44th (398-0280).

Runaways–A new entertainment, written, composed, and directed by Elizabeth Swados, is really about growing up—absurdly, tragically, and sometimes, despite everything, even triumphantly. The music, in all conceivable pop, folk, and ethnic modes, is fair to excellent. The performances, both by the four professionals and the fifteen semiprofessionals and neophytes are, at the very least, engaging; in many cases, enchanting. Tues thru Sat at 8; mats Sat & Wed at 2, Sun at 3 p.m. Plymouth, 236 W 45th (730-1760).

Tribute–Bernard Slade's new play starring Jack Lemmon is extremely clever and likable, which is as unusual a combination in plays as it is in people. A play that mixes laughter and tears with almost supernatural skill, always sidestepping ultimate frivolity, always teetering back from the abyss of mawkishness into the happy pratfall of farce, that takes the sting out of adultery, divorce, prostitution,

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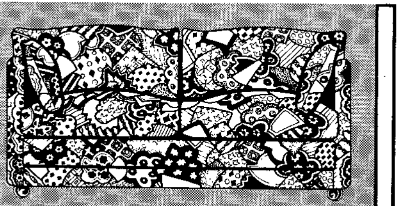

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failure in business, nonachievement of artistic aspirations, family in-fighting, and, best of all, death itself, is the most comforting news this side of a cure for cancer. Mon thru Sat at 8; mats Wed & Sat at 2. Brooks Atkinson, 256 W 47th (245-3430).

The Wiz–Oz with a black cast—Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; mats Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (247-7992).

OFF and OFF-OFF BROADWAY

All in Ones–Two one-act monologues by Richard Taylor, 9/26, 27, at 4 p.m. Free. Library of Performing Arts, Lincoln Center (799-2200).

American Dance Machine–A recreation of memorable moments in Broadway's musical history, directed be Lee Theodore. Wed thru Sat at 8 p.m. Sun at 7:30; mats Wed & Sat at 2; Sun at 3. Century Theater, 235 W 46th (354-6644).

Antigone–New version written and directed by Percy E. Johnston. Fri & Sat, thru 9/30. Studio Tangerine, 303 W 13th (255-3454).

CSC Repertory–Shakespeare's **Hollow Crown Trilogy**–*Richard II, Henry IV,* Parts I & II, in rotating repertory 9/21-12/29, Tues thru Fri at 8; Sat at 7 & 10:15 p.m.; Sun at 3 & 7 p.m. CSC Repertory, 136 E 13th St (677-4210).

Delicious Madness–Guare's *A Day for Surprises;* McNally's *Witness,* and Dizenzo's *The Last Straw.* Fri at 8; Sat at 7 & 10 p.m. Sun at 3 p.m. thru 10/1. $3. Gene Frankel Theater, 342 E 63rd (421-1666).

Desecration–Ray Flores play, directed by Marlene Asherman. Thurs thru Sat at 7:30, Sun at 4:30. 9/28-10/15 $3. NYTE, 62 E 4th St (477-4120).

D Generation–Rock drama with original music by Vincent Gaeta, directed by Judith Joseph. Wed thru Sat at 8 p.m. Thru 10/7. $2.50. Shelter West, 15 Vandam St (675-0498).

Does Anybody Here Do the Peabody?–Enid Rudd's play starring Jana Robbins and David Canary. Mon thru Sat, thru 9/30, at 8 p.m. $3. Walden Theater, 1 W 88th (874-7995).

Dog'D Shots (In Indirection)–A piece concerning the atomization of the individual within his community and his consequent inability to take action in the material world and therefore to discover objective truth (and that's the truth). 9/29, 30; 10/1, 6-8, 13-15, at 8 p.m. $3.50. Performing Garage, 33 Wooster St (966-3651).

Double Bill–Agatha Christie's *The Rats,* and *The Patient.* 9/29-10/1, 10/6-8, 13-15, 20-22, 27-29, 11/3-5, at 7:30 p.m. $3. Academy Arts Theater, 931 1st Ave (486-1431).

Double Bill–Lanford Wilson's *Ludlow Fair* and *Home Free,* directed by Gale Salus and Richard Goodwin. Fri & Sat at 10; Sun at 7:30, 9/29-10/1, 10/6, 8, 13-15. $3. Nameless Theater, 125 W 22nd (242-9768).

The Dowager–Written and directed by Ernest Abuba, Thurs thru Sun, 10/5-22, at 7:30 p.m. La Mama, E.T.C., 74A E 4th St (475-7710).

Drama Committee Repertory–J.M. Synge's *Playboy of the Western World,* Fri & Sat at 8 p.m. Sun at 2, 9/29-11/5. *A Body in Every Bed,* Sun at 2 & 5 p.m. Mon & Tues at 8, thru 10/31. Gogol's *The Nose,* Fri & Sat at 10:30 p.m. thru 10/7. $3. 17 W 20th (929-8377).

Family Business–Dick Goldberg's play about infighting in a suburban Boston Jewish family is a fog of melodrama occasionally pierced by a ray of something resembling truth. Much of the violence stems from the revelation that one of the four loving but internecinely embattled sons is a homosexual. The acting of a cast of six is remarkable. Tues thru Fri at 8; Sat 7 & 10; Sun 3 & 7. Astor Place Theater, 434 Lafayette St (254-4370).

A Famous Lady–Musical about a young woman composer, set in London, 1919, by Phyllis Craig and Kate Dixon. 9/24-27, 10/1-4, 8-11, at 8 p.m. Sun thru Wed. Carter Theater, 250 W 43rd (997-9582).

The Fantasticks–Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues thru Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

The 5th of July–Lanford Wilson writes intelligent, amusing, racy dialogue, but this play lacks a little urgency although it is never uninteresting. It is accorded a fine production, under Marshall W. Mason's skilled direction, which errs only in trying to be too fast, too manifold, too clever. Tues thru Thurs at 8 p.m. Fri & Sat at 7 & 10 p.m. Thru 10/1. Circle Repertory, 99 Seventh Ave So (924-7100).

Game Plan–A new play by Dan Lauria involving the relationship between a father and his sons caught up in small-town politics. With Fred J. Scollay, Dan Lauria, Sam Locante, Ralph Oliva, Bill Marcus, and Wally Salisbury. Directed by Vincent Gugleotti. Tues-Fri at 8; Sat at 7 & 10 p.m. Sun at 3 & 8 p.m. Theatre Four, 425 W 55th (246-8545).

Happy New Year–By Fladio Macio, directed by Robert Athayde. Thurs thru Sun, 9/28-10/1 at 7:30; 10/5-8 at 9:30; 10/12-15, at 7:30. $4. La Mama, 74A E 4th St (475-7710).

I'm Getting My Act Together and Taking It on the Road–This new work by Gretchen Cryer (book, lyrics, and star) and Nancy Ford (music) about a middle-aged pop singer trying to carry on her life after her manager/lover leaves her is too slight, schematic, and unoriginal to be a significant statement about human conflicts. There is a reason, nonetheless, for seeing the show: Gretchen Cryer. She is a bundle of solace, a staged lesson in growing older and living on, and it is to be recommended that you memorize her. Thru 10/1, Tues thru Fri at 8; Sat at 6:30 & 9 p.m.; Sun at 3 & 8 p.m. Public/Anspacher Theatre, 425 Lafayette St (677-6350).

The Incredible World of Magic & Illusion–Richiardi, master of illusion, stars in an excellent and entertaining revue featuring a cast of expert magicians from all parts of the world. Tues thru Thurs at 8 p.m.; Fri & Sat at 7:30 & 10 p.m.; mats Sat & Sun at 3 p.m. The Village Gate, 160 Bleecker (473-7270).

Jean Cocteau Repertory–Thomas Middleton's Elizabethan comedy, *A Mad World, My Masters,* written in 1608; 9/30, at 7:30. Ben Jonson's *Volpone,* 9/30, at 10:30 p.m. Percy MacKaye's *The Scarecrow,* 9/29, 10/6, 7, at 7:30; 10/1, 8, at 3 p.m. Bouwerie Lane, 330 Bowery at 2nd St (677-0060).

Keep An Eye on Amelia–A comedy by Feydeau, directed by Andres Castro. Fri thru Sun at 8 p.m. 9/29-12/17. $3. West Side Repertory, 252 W 81st (666-3521).

The Life of the Male Calico–Yvonne Morris's drama about an unusual triangle, directed by Clare Marshall. Thurs thru Sat at 8 p.m. Sun mat at 3. Thru 10/1. $4. Muses, Ansonia Hotel, 73rd W of Bdway (986-2900).

Lorelei, Please Don't Sit That Way–A one-act play by Neal Thompson and Jeanne Michels. Wed at 9 p.m. and Thurs thru Sat at 11:30 p.m. $3. Priory Theater, 2162 Bdway (929-6062).

A Midsummer Night's Dream–Shakespeare's Comedy, directed by Sheldon Epps. 9/28-30, 10/1, 10/4-8, evenings at 8; Sundays at 3 p.m. $3. Production Co. 249 W 18th St (691-7359).

Miss Truth–A play by Glory Van Scott, directed and choreographed by Louis Johnson. Fri & Sat at 8; Sun at 3 & 8 p.m. Thru 11/5. $5. Nat Horne Theater, 440 W 42nd (736-7128).

Momma's Little Angels–Louis La Russo II's new play about an Italian-American family living in Hoboken. Tues thru Sat at 8; Wed & Sat mat at 2:30. $9. Quaigh Theatre, 108 W 43rd St (221-9088).

Natural Affection–A play by William Inge, directed by Marvin Kahan. Thurs thru Sat at 8 p.m. Sun at 5 p.m. Thru 10/1. TRG Repertory, 436 W 18th St (LT 1-2900).

New York City Stage Company–Shaw's *Pygmalion,* 9/27, 10/1; Chekhov's *Uncle Vanya,* 9/28, 30; Coward's *Hay Fever,* 9/29; Nichols's *Joe Egg,* 9/30. Wed thru Sun at 8 p.m., Sat mat at 2:30. $4. Park Royal Theatre, 23 W 73rd St (877-0984).

Oklahoma–1943 musical with book and lyrics by Oscar Hammerstein II, music by Richard Rodgers, based on Lynn Riggs's play, *Green Grow the Lilacs.* Tues thru Sun at 8 p.m mats Sat & Sun at 2:30.

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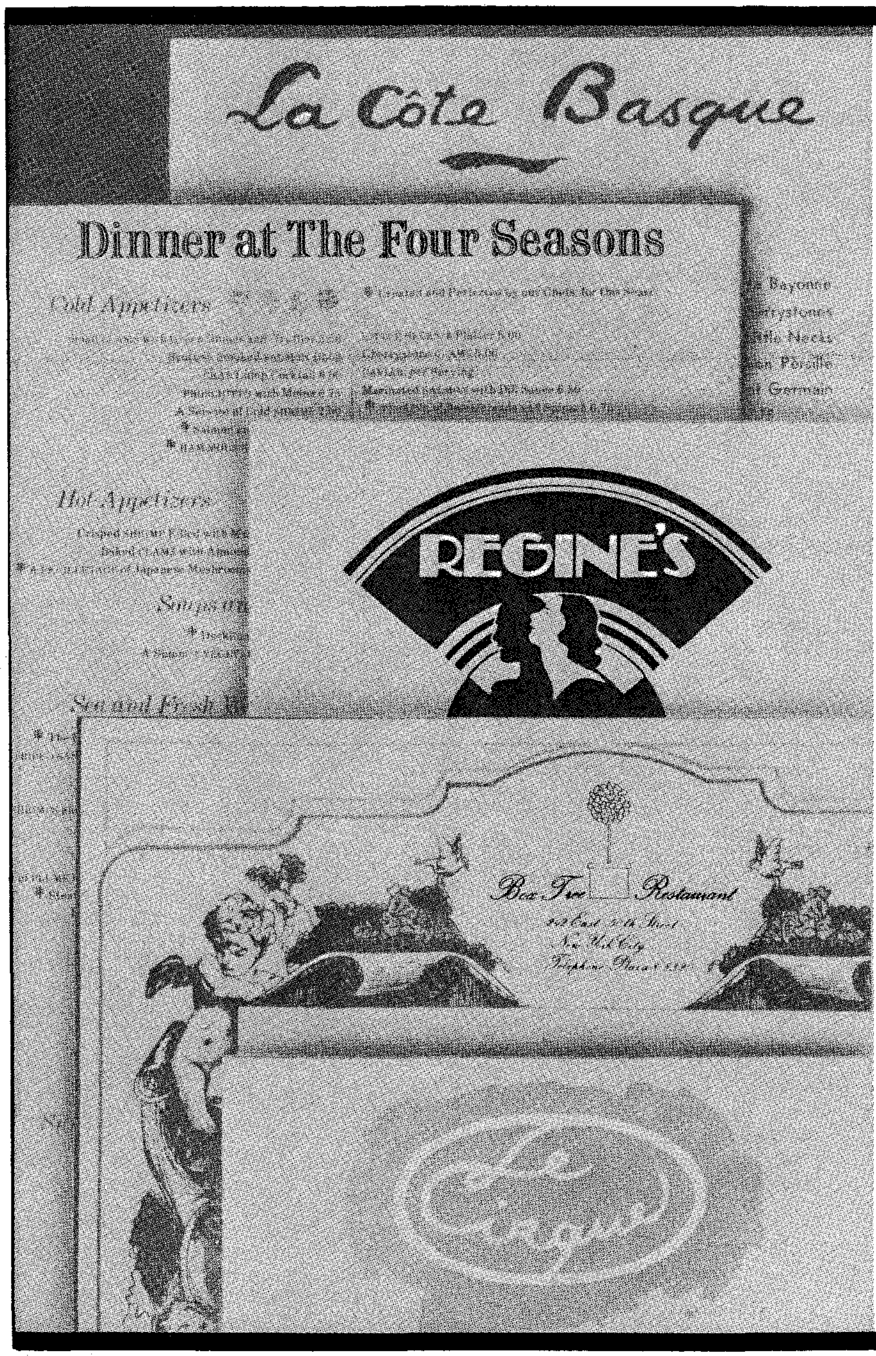

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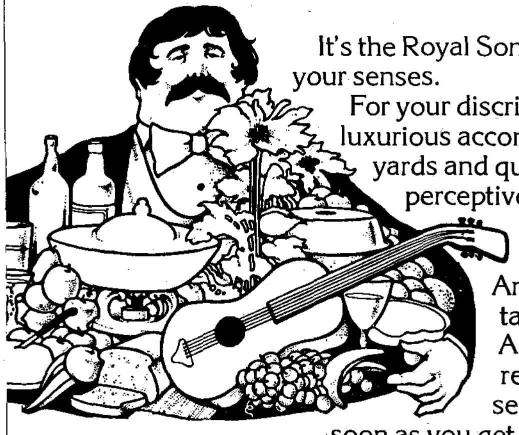

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By MARTIN BURDEN FEB. 10, 1978

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AROUND TOWN

Thru 10/8. Equity Library Theater, 103rd St & Riverside Dr (663-2028).

On Golden Pond–Ernest Thompson's play about the life of a senior couple vacationing in Maine for their 26th straight summer, starring Frances Sternhagen and Tom Aldredge. Directed by Craig Anderson. Wed thru Sat at 8; Sun at 3 p.m. Thru 10/15. $6. Hudson Guild, 441 W 26th (760-9847).

The Passion of Dracula–A totally new version of the Count's adventures (vastly preferable to the on-Broadway version), by Bob Hall and David Richmond. Peter Bennett directs. Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun at 3 & 8 p.m. Cherry Lane Theater, 38 Commerce St (989-2020).

Peril at End House–An Agatha Christie mystery with Hercule Poirot solving it. Thru 10/16. Impossible Ragtime Theater, 120 W 28th (243-7494)

Pins and Needles–Revival of the 40-year-old musical revue by Harold Rome. Cast with members of the ILGWU, it ran from 1937 to 1941. Tues thru Sat at 8; mats Wed, Sat & Sun at 2 p.m. Thru 10/29. Roundabout/Stage One, 333 W 23rd (924-7160).

P.S. Your Cat Is Dead–An absurd and unnecessary act is the reviving of this play, by James Kirkwood. It had lasted, with a much better cast and a much better-appointed production, sixteen performances on Broadway, and then joined the eponymous feline in the happy mouse hunting grounds. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7:30. Circle in the Square, 159 Bleecker St (254-6330).

Puerto Rican Traveling Theater–*El Jibaro,* and *La Compagnia,* in Spanish. Tues thru Sun at 7:30; Sun mats at 3 p.m. Thru 10/1. $5. The Firehouse, 304 W 47th (354-1293).

Repertorio Espanol–Plays by Carballido, Lorca, de Rojas, Raznovich, Chocron, and Calderon. In Spanish in rotating repertory. For dates and time call 889-2850. Gramercy Arts Theater, 138 E 27th.

Richard II–Shakespeare's tale of murder, intrigue, and the masks of power, directed by Ron Daley. Fri to Mon 9/29 to 10/16 at 8, except Sundays at 4. $2.50. AMDA Studio One, Ansonia Hotel, 73rd St & Bdway (787-5300).

Ridiculous Theatrical Company–*Corn,* country western musical by Charles Ludlam; Tues thru Sun at 8, thru 10/1. *Hollywood Confidential,* starring Charles Busch, Fri & Sat at 11 p.m. One Sheridan Square (260-7137).

A Second Chance–James Jennings's play about a woman in her mid-forties who begins a new career. Mon thru Wed thru 10/11. $3. Royal Court Rep, 301 W 55th (997-9582).

Secrets–Drew Denbaum's play based on two short stories by Brendan Gill. Wed thru Sat at 8 p.m. 9/27-10/15. $3. Stage 73, 321 E 73rd (228-0900).

She Stoops To Conquer–Oliver Goldsmith's comedy, directed by Anthony Solter. Thurs thru Sat at 8 p.m. 9/28-11/11. The Gathering Pl., 150 W 26th (924-6988).

Silent Fantasies–Vivian Belmont and Mark Stolzenberg in a mime duet and show made up of eight pieces, 9/29, 30; 10/1, 5, 6, 7, at 8 p.m. 10/1, 8, at 3 p.m. $5. Open Eye, 316 E 88th (349-4251).

Soho Repertory Theatre–Poe in Person, 9/30 at 10:30; 10/1 at 7:30; 10/7 at 7 p.m.; 10/8 at 4 p.m. Shakespeare's *Richard III,* 9/29, 10/6, at 8:30; 9/30 at 7; 10/1 at 4 p.m. 10/7 at 10:30; 10/8 at 7:30. Soho Rep, 19 Mercer St (925-2588).

A Summer of Education–Comedy about a youth's first summer in New York, by Neal Weaver. Thurs thru Sat at 8 p.m. Sun at 3 p.m. thru 10/8. $3. Meat and Potatoes, 58 W 39th (391-2346).

Triptych–Ernest A. Joselovitz's play about three sisters who visit their father in Los Angeles for the holidays; together with his play *Sammi.* In English. 9/28-10/22. $3. Jewish Repertory Theater, 344 E 14 th St (674-7200).

Troupe Repertory–Double bill: Chad Henderson's *A Cat Called Tiger Lily,* & Donald Donnellan's *Fiore's Family,* thru 9/27. Herschel Hardin's *Esker Mike and His Wife, Agiluk,* 9/29-10/8. $3. *Songs and Singers,* a musical, thru 9/28. A Room in *Hotel Babylon* by Ed Evans. *Poco* & *Mrs. Casey Will Find Us in the Morning,* by Herbert Lehman, 10/2-19. $3. Phone for times. The Troupe, 335 W 39th (244-9699).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.)*, but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Cordis Heard, Patricia Miller) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

Zero Line–A play about four mental patients trapped on a train. By Alfonso Vallejo, directed by Lynn Michaels. Thurs thru Sat at 8; Sun at 3:30, Thru 10/8. $3. Open Space in Soho, 64 Wooster St (966-3729).

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, *Monday through Friday, 12:30 to 6:30 p.m.* New York Magazine will be happy to advise you.

After Dark

NIGHTCLUBS

Applause–40th St & Lex. Restaurant club, with singer-pianist Ann Lebeaux holding forth Mon thru Sat from 8 p.m. (687-7267).

Arthur's–44 W 56th. Continental cuisine, showcase Tues & Wed. Other nights singing waiters and waitresses (581-9765).

Barbizon Plaza Library–*6th Ave, betw 58th & 59th.* Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m. to 3 a.m.; Sun, 8 p.m. to 2 a.m. (CI 7-7000).

Brandy's II–84th & York. Supper club of wood, brick, and Commodore Hotel fixtures. Touch dancing nightly (879-5299).

Cachaça–403 E 62nd. Mirrors, dining at marble-topped tables, dancing, potted palms, gray velvet Chesterfield sofas (688-8501).

Catch a Rising Star–1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

La Chansonnette–890 Second Ave. Rita Dimitri performs Monday thru Saturday. The Chansonnette Trio plays for dancing (PL 2-7320).

Chateau Madrid–48th St & Lex. A Latin fantasy revue featuring singer Migulito Valdes, at 9:30 & midnight; *Sat at 8:30, 11:30 & 1:30 thru 10/8. Closed Mon* (PL 2-8080).

Club Ibis–151 E 50th. Egyptian decor, international cuisine, and a lively revue with chorus girls and specialty acts. Showtimes Mon-Fri, 9:30 & midnight. Sat, 8:30, 11:45 & 1 a.m. Disco dancing until 4 a.m. Closed Sun (753-3471).

Comic Strip–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment. Sun thru Fri, fun starts at 9; Sat at 9 & 12:15 (861-9386).

Copacabana–10 E 60th. Restaurant-discotheque with entertainment. 9/28-30, Linda Gerard. Closed Sundays (755-6010).

Copa-Disco–10 E 60th. Huge dance floor with much light and sound. Fri & Sat only, 10 p.m. to 4 a.m. (755-6010).

Cotton Club–666 W 125th. Thru 10/2, Singer Chuck Jackson, with Carol Cass as emcee. Entertainment and disco dancing to the music of the Cotton Club Orchestra. Two shows nightly at 10:30 p.m. & 1 a.m. Showcase every Tuesday (MO 3-7980).

Dangerfields–1118 First Ave. 9/25-30, comedian Joey Villa and singer Seba, at 9:30 & 11:30. Talent shows from 9:30 Sundays (593-1650).

David K's Aquarium Lounge–Singer/pianist Hugh Shannon here nightly Wed thru Sun from 9 p.m. thru 2 a.m. (371-9090).

Dionysos–304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

Hippopotamus II–405 E 62nd. A ravishing place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Improvisation–358 W 44th. Comics and singing waitresses all night long, seven days a week; food; total informality (765-8268).

Jimmy Weston's–131 E 54th. The Mike Cerrati Trio appears nightly except Sundays at 10 p.m., midnight and 2 a.m. thru 11/4. The Tommy Furtado Trio *plays Tues thru Sat, and the Bernie Leighton* Quartet, Sun & Mon evenings (838-8384).

Mamma Leone's–239 W 48th. Lavish cuisine with continuous entertainment by singers and guitarists and accordionists *(JU 6-5151)*.

Les Mouches–559 W 26th. 9/27, 28, Cissy Houston. 10/4, 5, Marta Sanders (695-5190).

***Once Upon a Stove**–325 Third Ave. Singing waiters* & waitresses, & Fri & Sat, thru September, dancing, cheek-to-cheek, to the Randy Corts Combo from 8 p.m. to 2 a.m. 9/25, 26, Dardanelle (piano/vibraphone/vocals) (683-0044).

L'Oubliette–2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

Playboy Club–5 E 59. 10/2-14, jazz/rhythm 'n' blues singer Joe Williams. Entertainment, dining, and dancing. (PL 2-3100).

Rainbow Grill–65th floor, Rockefeller Plaza. *Viva! Viva!* a new revue with seven chorus girls and five chorus boys (PL 7-8970).

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his orchestra nightly, except Monday (PL 7-9090).

Reflections–40 E 58th. Attractive bi-level discotheque, open Fri & Sat from 10 to 4 a.m. (MU 8-*3365*).

Le Refuge–309 E 83rd. Charming French dining place with live baroque guitar and harp music, nightly, from 7 p.m. (UN 1-4505).

Roma di Notte–137 E 55th. Italian cabaret with hideaway caves for private dining. Dancing to the

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Roma 88 Orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

Roseland–239 W 52nd. Ballroom open for dancing Wed and Fri, from 5:30; Thurs & weekends from 2:30. American and Latin bands. Midnight disco Wed, Fri, Sat. Dance class & show Wed night (CI 7-0200).

Shepheard's–Park Ave & 56th. Disco dancing continuously on the glass floor. Thru 10/7, Conchita and the Far East at 9:30, 11:30 & 1:15 a.m., early show at 9 p.m. Fri & Sat. (421-0900).

Sibi–151 E 50th. Nice warm upstairs dancing den, with pianist-singer Bobby Cole and his jazz quartet, every night but Sunday from 9 p.m. (753-3429).

Sirocco–29 E 29th. Greek-Israeli nightclub starring Aris San, a disco dance band, The Siroquettes (a chorus line!), & other ethnic entertainment. Closed Mondays (683-9409).

Stork Club–112 Central Park South. Perhaps the most elegant room for dining and dancing in the city. Horace Diaz and his quartet supply dance music Mon thru Sat 8:30 p.m. til 1:30 a.m. (581-7080).

Tavern On The Green–Central Park at W 67th. Pianist Charlie Cochron, accompanied by bass player Ernie Furtado, in the Elm Cafe, from 9 p.m. to 1 a.m., Wed thru Sun (873-3200).

Touches–190 Third at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

THE HOTEL ROOMS

Biltmore, 43rd St at Madison (687-7000, ext.424). The Phillips Brothers, with drums and piano, from 8 p.m. to 1 a.m. Mon thru Fri.

Carlyle, Madison Ave & 77th (744-1600). **The Cafe:** 9/26-12/31, Bobby Short plays Tues thru Sat at 9:45 & 11:30 with a late 1 a.m. show Fri & Sat. **Bemmelmans Bar:** Barbara Carroll plays piano Mon thru Sat from 9 p.m.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe:** That rarity, a class joint where the music promises more than background cholesterol. The reason: guitarist Bucky Pizzarelli, who leads a trio Tuesdays thru Saturdays, playing ballads and swingers and an occasional Django Reinhardt meditation. Tues thru Sat, 8:30 to 12:30 a.m. A pianist takes over Sunday and Monday.

Plaza, Fifth Ave at 59th (PL 9-3000). **Edwardian Room:** Dance music by the Roger Stanley trio, Tues thru Sun from 6:30 p.m. to 12:30 a.m.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly, except Sun, from 9:30 to 1:30 a.m. Thru 10/14, Chazz and Jeannie. **The Falstaff Room:** Singer/pianist Effie, 5 to 10 p.m., Mon thru Fri. And from 10 p.m. to 1 a.m. singer/pianist Jennifer Scott.

St. Regis Sheraton, 5th Ave & 55th (PL 3-4500). **Old King Cole:** Continuous dinner/dance music, Ray Hartley, pianist, Mon thru Thurs, 5:30 to 8 p.m. The Peter Duchin Quartet headed by pianist John Bunch, 8 p.m. to 1 a.m., Fri & Sat, 9 p.m. to 2 a.m.

UN Plaza, 44th & First Ave (355-3400). **Ambassador Lounge:** Greenhouse with muted lights is the setting for Dick Hankinson at the piano, Monday through Friday.

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Ali's Alley–77 Greene St. 9/26-30, Jeanne Lee, a terrific, genuinely unique singer who can govern a whole improvisation around a single syllable, will front a quartet. Jaki Byard's big band comes in Mondays, and is always a treat (225-9042).

Arthur's Tavern–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mable Godwin at the piano Thurs thru Sat, 9:30 to 3:30 a.m. (CH 2-9468).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

Ballroom–458 West Bdway. Joe Papp sings!! 9/26-10/1. Shows at 8:30 & 10:30, Tues thru Sat (473-9367).

Beefsteak Charlie's–Fifth Ave & 12th St. 9/27-30, Ted Curson. 10/4-7, Roland Hanna (675-4720).

The Bottom Line–15 W 4th St. 9/26, The Pat Metheny Group. 9/27, 28, Larry Carlton. 10/6, 7, Ray Barretto, Spyro Gyra (228-6300).

Benihana Palace–15 W 44th. Hiroko Kondo plays pop organ in the bar, Wed thru Sat, in an authentic Japanese inn setting (682-7120).

Cafe Fanny–Hotel Biltmore, Madison & 43rd. 19th century cafe with an informal ambience, which is open to midnight always. The Curtis Sisters, Gale on violin and Prudence at the piano (687-7115).

Carnegie Tavern–165 W 56th. Jazz pianist Ellis Larkins, known for his crystal touch, lilting swing, enormous repertoire, and short sets, is well worth hearing, 8 to midnight (PL 7-9522).

Christy's Skylite Gardens–64 W 11th. Charming restaurant filled with plants, skylights, and music nightly (673-5720).

The Clubhouse–1315 Second Ave (at 69th). Steakhouse, with a tennis and golf motif, and jazz/blues/ballads singer and pianist Sandra Alexander entertaining nightly (628-0600).

Eddie Condon's–144 W 54th. The city's bastion of traditional jazz boasts a house band led by clubowner Red Balaban, and includes the patriarch of jazz trombone, Vic Dickenson. On Sundays, a young tenor saxophonist named Scott Hamilton leads his own band and does very nicely by the Ben Webster-Don Byas tradition (265-8277).

The Cookery–University Pl at 8th St. Every night but Sunday (when Rose "Chi Chi" Murphy comes in), the redoubtable 84-year-old blues singer Alberta Hunter packs the room with the gaiety of her style and an irresistible repertoire of songs, including many of her own—reason for maintaining a local residence (OR 4-4450).

Coriander–314 E. 72 St. This cozy little restaurant is much enhanced by the presence of pianist-singer Joe Derise, a veteran charmer with an impeccable repertoire. He appears nightly from 10 p.m., with bassist Phil Leshin (794-2700).

Crawdaddy–45th St & Vanderbilt. Genuine New Orleans restaurant. Trombonist George Masso and his trio (pianist Tom Fay and drummer Joe Corsello) Mon thru Fri, 6:30 to 11:30 p.m. (687-1860).

Le Farfalle–209 W 48th. Split-level disco with large dance floors and extra special effects. Wed thru Sun from 10 p.m. to 7 a.m. (582-0352).

Fortune Garden–1160 Third at 67th. Chinese restaurant-club with Billy Budd playing piano and singing nightly in six languages plus a dash of rock. Tues thru Sat, 5 to 1 a.m. (744-1212).

Grand Finale–210 W 70th. 9/26-10/8, Chita Rivera entertains Tues thru Thurs at 9; Fri, Sat & Sun at 9 & midnight (750-3303).

Gregory's–First Ave at 63rd. Mon, Al Haig, a superior pianist who was a favorite accompanist of Charlie Parker and Stan Getz, leads a trio with bass and guitar. Tues, Chuck Wayne Trio. Another piano-bass guitar trio, led by Hod O'Brian and featuring the marvelously fluent guitarist Joe Puma, takes over Wed thru Sun (371-2220).

Hopper's–6th Ave at 11th St. Terry Gibbs, the fastest vibraharpist west or east of the Mississippi, makes a rare appearance in New York, with bassist Lysle Atkinson, thru 9/30. Mon thru Sat, 9:30 & 11:30 p.m.; Fri & Sat extra show at 1 a.m. (260-0250).

Irish Pavilion–130 E 57th. Pat Conway trio with Pat Mahon on accordion and Pete Cannata on bass guitar playing and singing country, Irish, light rock (759-9041).

Jazzmania Society–14 E 23rd. The jamming here is informal and swinging, the atmosphere unbeatable (477-3077).

Jimmy Ryan's–154 W 54th. The electrifying trumpeter Roy Eldridge is at his second living room (eight years at the same stand), and is always worth a late night visit. He is at the helm of a quintet, with the expert drummer Eddie Locke, and plays and sings blues, cotton curtain items, ballads, and fiery swingers. Mon & Sun, Max Kaminsky, no slouch either, leads the band. Stan Gold Quartet, 5:30 to 8 p.m. on Fridays (664-9700).

Los Madriles–236 W 52nd. Spanish food and Roberto Lozano who plays the synthesizer and sings Fri thru Sun, 9 p.m. to 4 a.m. Guitarist-singer Luis Meyers here Fri & Sat from 6 to 9 p.m. (582-3193).

Michael's Pub–211 E 55th. Jazz singer Earl Coleman here 9/26-10/14, accompanied by pianist Tommy Flanagan, from 9:15 p.m. Mondays, Woody Allen indulges in wish fulfillment and Dixieland clarinet (PL 8-2272).

Monsignore II–61 E 55th. Plush place with excellent service, a great chef, and strolling guitarist-singer Bravo Riccardo entertaining Mon thru Sat from 6:30 (EL 5-2070).

Nickels–227 E 67th. Cozy ambience and good food. Customers can sing along with Jerry Scott at the piano, from 8:30 until closing (794-2331).

Oliver's–141 E 57th. English-type restaurant, with singer-pianist Danny Deaver, Tues, Wed, Thurs & Sat, 6 to 11 p.m. Mon & Fri evenings singer-pianist Elaine Francis (753-9180).

O'Lunney's–915 Second Ave betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music, Mon thru Sat from 9; Sun from 8 is for bluegrass (751-5470).

Onde's–160 E. 48th. Supper club with split level room for dancing. The Art Syms band and pianist-singer Baba Motta perform from 7:30 on every night but Sunday (752-0200).

The Other End–149 Bleecker. 9/28-30, singer/songwriter Bruce Cockburn. The Widespread Depression Orchestra's here for a Mon series, thru 10/23, from 9 p.m. to 1 a.m. (673-7030).

Ponte's–39 Desbrosses St. Italian cuisine. Every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

The Priory–224 E 53rd. Early American decor and food, plus the singer-pianist Don Tabor nightly except Sun, 9 p.m. to 1 a.m. (753-1090).

Ramayana–123 W 52nd. New York's only authentic Indonesian restaurant, with plenty of rijsttafel, and a show with dancers, musicians, and singers (581-1170).

Red Blazer Too–1576 Third Ave, nr 88th. Mon & Thurs, the Sol Yaged Quartet; Tues, Vince Giordano & the New Orleans Nighthawks; Fri, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

Reno Sweeney–126 W 13th. 9/26-10/1, Tony Azito at 9 p.m. and at 11:30 p.m. Charles Ward sings. 10/3-8 at 9 & 11:30, Singer Gloria Loring (691-0900).

Sacred Cow–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

Sea Breeze–27 W 72nd. A large handsome seafood place. Thurs thru Sat, from 8 p.m. pianist-singer Jerry Toy Greenberg offers selections from Gershwin, Porter, Sondheim, etc. Tues and Wed, Larry Orleno does the same with ballads, standards, and the rest (595-2534).

Sweet Basil–88 7th Ave So. 9/26-30, Bob Mover Quintet. 10/1, 2, Roberta Baum (242-1785).

37th St Hideaway–32 W 37th. Music for dinner and dancing Tues thru Sat from 7 p.m. on by guitarists Peter Girardi & Alain Levy. Songs from 8 p.m. by Diana Macris. Closed Sun (947-8940).

Tramps–125 E 15th. 9/25, 26, Tramps Limelights at 9 & 11 p.m. 9/27, Pamela Shaw at 9; Sue Greenwood at 11. 9/28, Stephen Schecter at 9 (260-0370).

Tre Amici–3rd Ave & 74th. Elegant setting and Italian cuisine. Charles De Forrest entertains nightly at the keyboard (535-3416).

Le Vert-Galant–109 W 46th. Maurice's handsome French place, convenient for excellent dining in the theater district, Byron Sommers sings in the lounge, and there is piano entertainment nightly. Closed Sunday (JU 2-7989).

Village Vanguard–178 7th Ave So. The sterling drummer and constant companion of Charles Mingus and his music, will lead a quintet in all-Mingus programs, thru 9/31 (805-4037).

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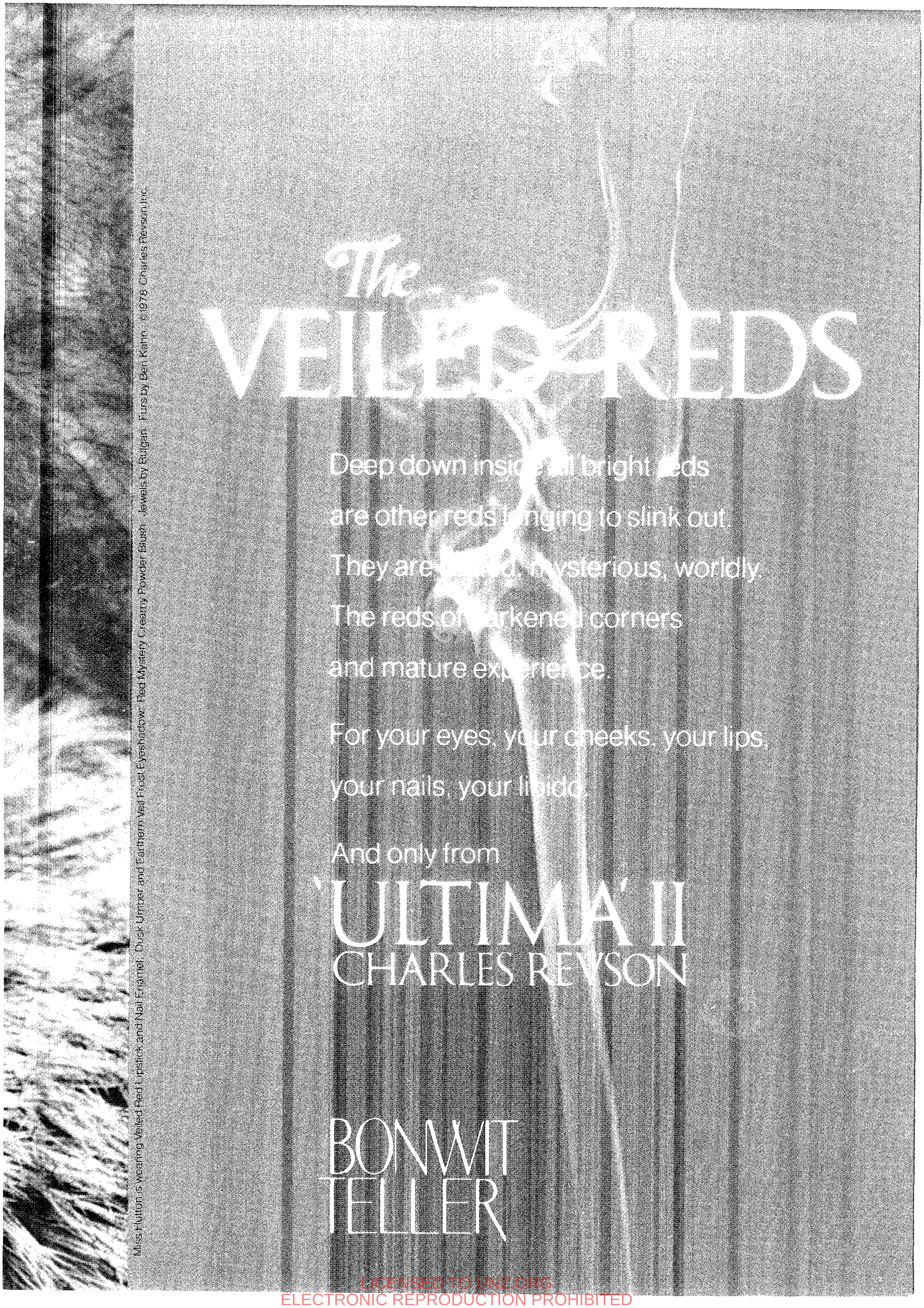

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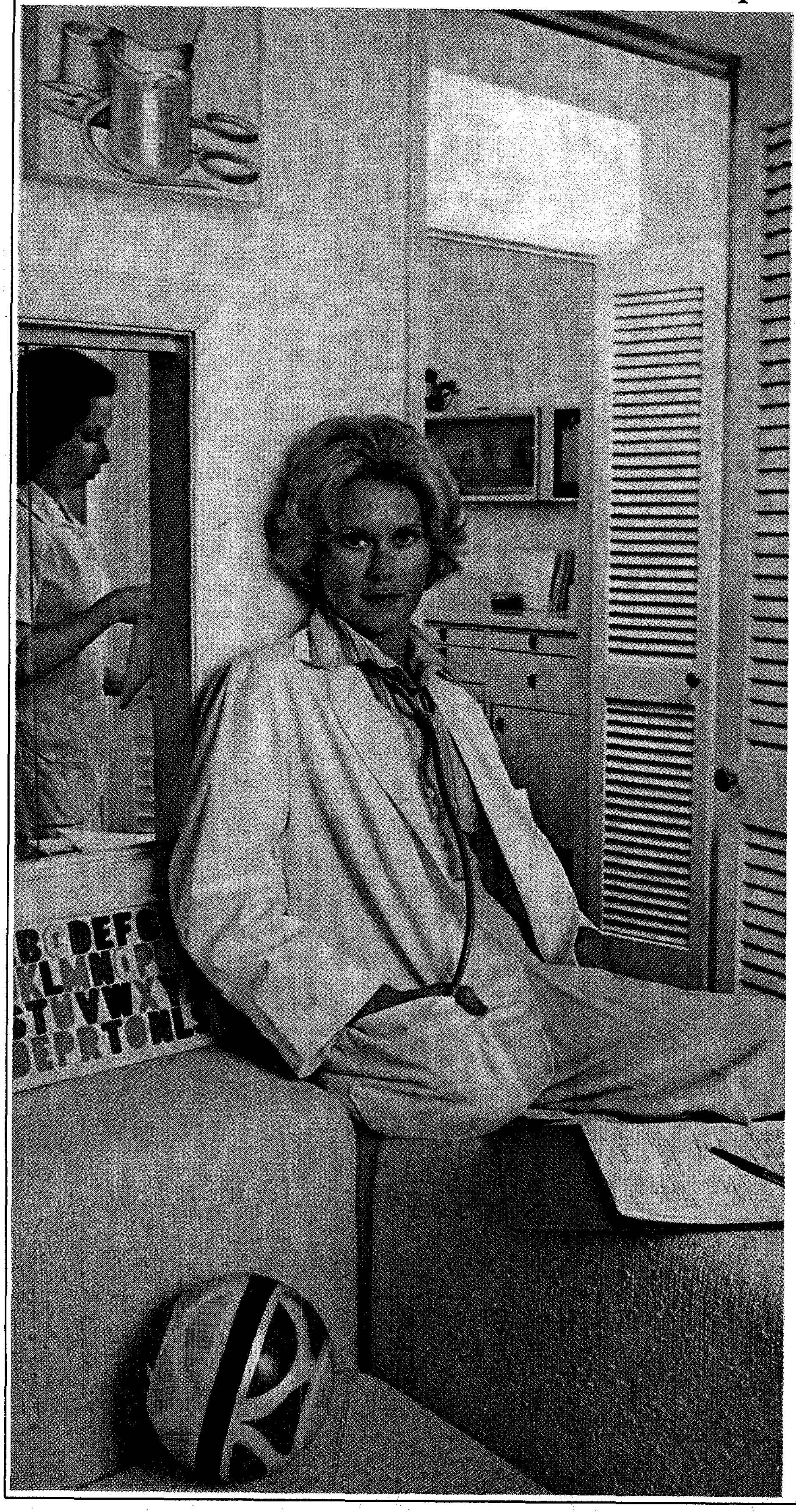

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Restaurants

Below, mini-reviews of restaurants recommended by our restaurant critics, who chose the restaurants independently and dined there anonymously. ***(S.B.)*** Seymour Britchky. ***(G.G.)*** Gael Greene. The code: **AE,** American Express; **CB,** Carte Blanche; **DC,** Diners Club; **MC,** Master Charge; **V,**Visa.

The Greats

The Four Seasons–99 E 52nd. Exciting, coldly elegant, rich, even strongly romantic. In the Bar Room, haunt of the literary set: grilled food, served quickly, and it's less expensive than the fare in the Pool Room. Bar Room: Mon thru Fri noon to 2 p.m. & 5 p.m. to 9:30 p.m.; Sat noon to 2 p.m. Dinner entrées $8.50 to $14.50. Pool Room: Mon thru Fri noon to 3 p.m. & 5 p.m. to 11:30 p.m.; Sat 5 p.m. to 11:30 p.m. Dinner entrées $12.50 to $18.50. Jacket and tie required at all times. AE CB DC MC V (754-9494). *(G.G.)*

Hunam–845 Second Ave nr 45th. This cacophonous, crowded roost of exquisitely assertive country cooking could become your favorite Chinese restaurant. The kitchen is often brilliant. Mon thru Thurs 11:30 a.m. to 11 p.m.; Fri & Sat 11:30 a.m. to 1 a.m. Dinner entrées $5.25 to $10.50. AE CB DC (687-7471). *(G.G.)*

Oyster Bar & Restaurant–Downstairs, Grand Central Station, Vanderbilt & 42nd. The atmosphere is cold and noisy, but the the fish is almost always impeccably cooked, and there's a dazzling gathering of shellfish you can buy by the piece. Mon thru Fri 11:30 a.m. to 9:30 p.m. (last seating). Dinner entrées $4.95 to $11.95. AE CB DC MC V (532-3888). *(G.G.)*

The Palace–420 E 59th. French classics cooked to order. The closest experience to Michelin-three-star excess in America. In this, the most expensive restaurant in New York, the food is not merely good, it's dazzling. Mon thru Sat seating 6:30 p.m. thru 9:30 p.m. Prix-fixe dinner $80. Jacket and tie required. AE CB DC MC V (355-5150). *(G.G.)*

The Palm–837 Second Ave nr 44th. It's rough, noisy, crowded, smoky, and it doesn't matter. The steak is great, the lobster is legendary. Mon thru Fri noon to 10:45 p.m.; Sat 5 p.m. to 11 p.m. Dinner entrées $7 to $24. AE CB DC MC V (687-2953). *(G.G.)*

Shun Lee Palace–155 E 55th. The Hunanese dishes are peppery dynamite. Mandarin, Szechuan, and mild Cantonese cuisine too. Fancy service. If you're serious about Chinese food, say so and avoid the tourist treatment. Daily noon to 11 p.m. Dinner entrées $9 to $19; prix-fixe dinner $14. AE CB DC (371-8844). *(G.G.)*

Trattoria da Alfredo–90 Bank St at Hudson. Crowded, noisy, often booked days ahead, this food-establishment hangout does sublime things with vegetables, lush pastas, and a good fish soup. At times, sad to note, the waiters, normally sweetly manic, grow testy, if not arrogant, and even the kitchen sometimes sputters. Bring wine. Wed thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m.; Sun 6 p.m. to 10:30 p.m. Dinner entrées $4 to $7. No credit cards (929-4400). *(G.G.)*

Uncle Tai's Hunan Yuan–1059 Third Ave nr 62nd. Uncle Tai's menu is a glorious defiance of Chinese-restaurant cliché. The food can be transcendent. Sun thru Thurs noon to 11 p.m.; Fri & Sat noon to 11:30 p.m. Dinner entrées $5.95 to $19.75. AE DC (838-0850). *(G.G.)*

Windows on the World–1 World Trade Center. The most spectacular restaurant in the world, 107 stories above New York. If the food is sometimes pedestrian, the views are so splendid you may not notice. Mon thru Fri 5 p.m. to 10 p.m. (last seating); Sat noon to 3 p.m. & 5 p.m. to 10 p.m. (last seating); Sun noon to 7 p.m. (buffet). Dinner entrées $10.75 to $17.95; prix-fixe dinner $19. Jacket and tie required at all times. AE CB DC MC V (938-1111). *(G.G.)*

Wonderful Settings

Barbetta–321 W 46th. The dining garden is serene, with trees and vines around umbrella-shaded tables and an illuminated pool—a spiffy glade in a sylvan setting. The Italian food is the best out-of-doors eating in town, if your captain steers you in the right direction. The green pasta with bolognese sauce is wondrous. Mon thru Sat noon to 2 p.m. & 5:30 p.m. to 11 p.m. Dinner entrées $9.75 to $14.75; pre-theater (5:30 p.m. to 7 p.m.) prix-fixe dinner $17.50. Jacket required at dinner. AE CB DC MC V (246-9171). *(S.B.)*

Box Tree–242 E 50th. This tiny restaurant is lovingly assembled, with an impeccable eye for ornament. It is like a dark jewel, bejeweled. The food is of French inspiration, but idiosyncratic and often superb. The vacherin—a hazelnut meringue filled with whipped cream and berries—may be the most sublime dessert in New York. Mon thru Fri lunch at 12:30 p.m.; Mon thru Sat dinner sittings at 6:30 p.m. & 9:30 p.m.; Sun at 7:30 p.m. Prix-fixe dinner $28.50. Jacket required at dinner. No credit cards (758-8320). *(S.B.)*

Café des Artistes–1 W 67th nr Central Park West. One dines here surrounded by peachy female nudes cavorting in the woods. The girls are the subjects of the famous old Howard Chandler Christy oils that have hung here for decades. The paintings were cleaned and artfully re-lighted a few years ago, and the Café is now a very pretty spot, albeit crowded. Food of many lands, most of it more than decent. Mon thru Sat noon to 3 p.m. & 5:30 p.m. to 11 p.m.; Sun 11 a.m. to 3 p.m. & 4 p.m. to 8 p.m. Dinner entrées $6.50 to $12; prix-fixe dinner $12.50. AE DC MC V (877-3500). *(S.B.)*

Elaine's–1703 Second Ave nr 88th. This lovingly seedy little joint is the playpen of the quality media set. A writer's reputation soars or stubs on how long he has to stand at the bar here before getting a table. The food is strictly tangential. Mon thru Fri noon to 4 a.m.; Sat & Sun 5 p.m. to 4 a.m. Dinner entrées $6 to $9. AE (534-8103). *(G.G.)*

La Goulue–28 E 70th. This place is a re-creation, with movie-set realism, of what seems like a bit of old Paris that has survived since the turn of the century. Dark wood, mirrors, and polished brass are the principal elements in this Art Nouveau fantasy. There are single long-stemmed flowers on each white-linened table, and there is a little zinc-topped bar. The simple French food is mostly fine. Daily noon to 3 p.m. & 6:15 p.m. to 11:30 p.m. Dinner entrées $8.75 to $14.75. AE DC (988-8169). *(S.B.)*

Nirvana–30 Central Park So. From this heavily adorned, fifteenth-floor Indian aerie one is afforded a panoramic view of Central Park. Much of the menu is standard fare, but there are several interesting rarities, including a spectacular lamb curry that is heavily laced with fresh spinach. Daily noon to 1 a.m. Dinner entrées $4.95 to $9.95. No credit cards (752-0270). *(S.B.)*

Russian Tea Room–150 W 57th. The Tea Room is a glittering heterogeneity of things to eat, people to see, objects that adorn. It is intoxicating, even without its list of exotic vodkas. The food is splendid, most notably the blini—browned and fluffy buckwheat pancakes that you wrap around sour cream and caviar. Sun thru Fri 11:30 a.m. to 12:30 a.m.; Sat 11:30 a.m. to 1:30 a.m. Complete dinners $9 to $17.75. Jacket required at dinner. AE CB DC MC V (265-0947). *(S.B.)*

Tavern on the Green–Central Park at W 67th. A fantasy glass pavilion dripping with Baccarat chandeliers and other magnificent excess from the irrepressible dream-merchant, Warner LeRoy. So far, not even the celebrated chef, imported at awesome salary, has been able to get the kitchen to sparkle too, but the desserts are wonderful. Mon thru Fri noon to 4 p.m. & 5:30 to midnight; Sat 11 a.m. to 4 p.m. & 5:30 to midnight; Sun 10:30 a.m. to 4 p.m. & 5:30 to midnight. Dinner entrées $6.95 to $21. AE CB DC MC V (873-3200). *(G.G.)*

The "21" Club–21 W 52nd. Still the obligatory club where people love to be accepted, even though the food is basically boring. Mon thru Sat noon to 1 a.m. Dinner entrées $12 to $16. Jacket and tie required. AE CB DC MC V (582-7200). *(G.G.)*

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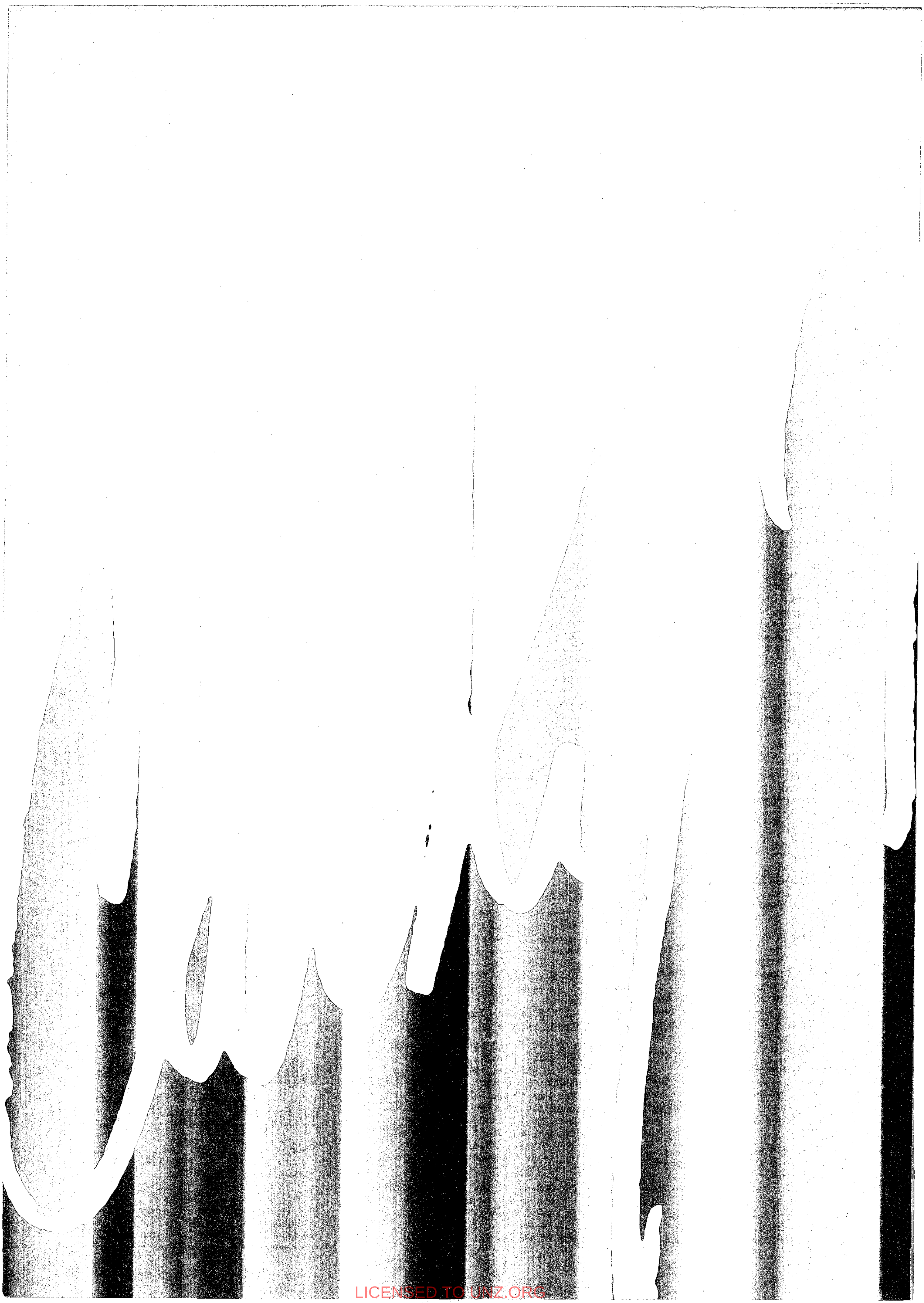

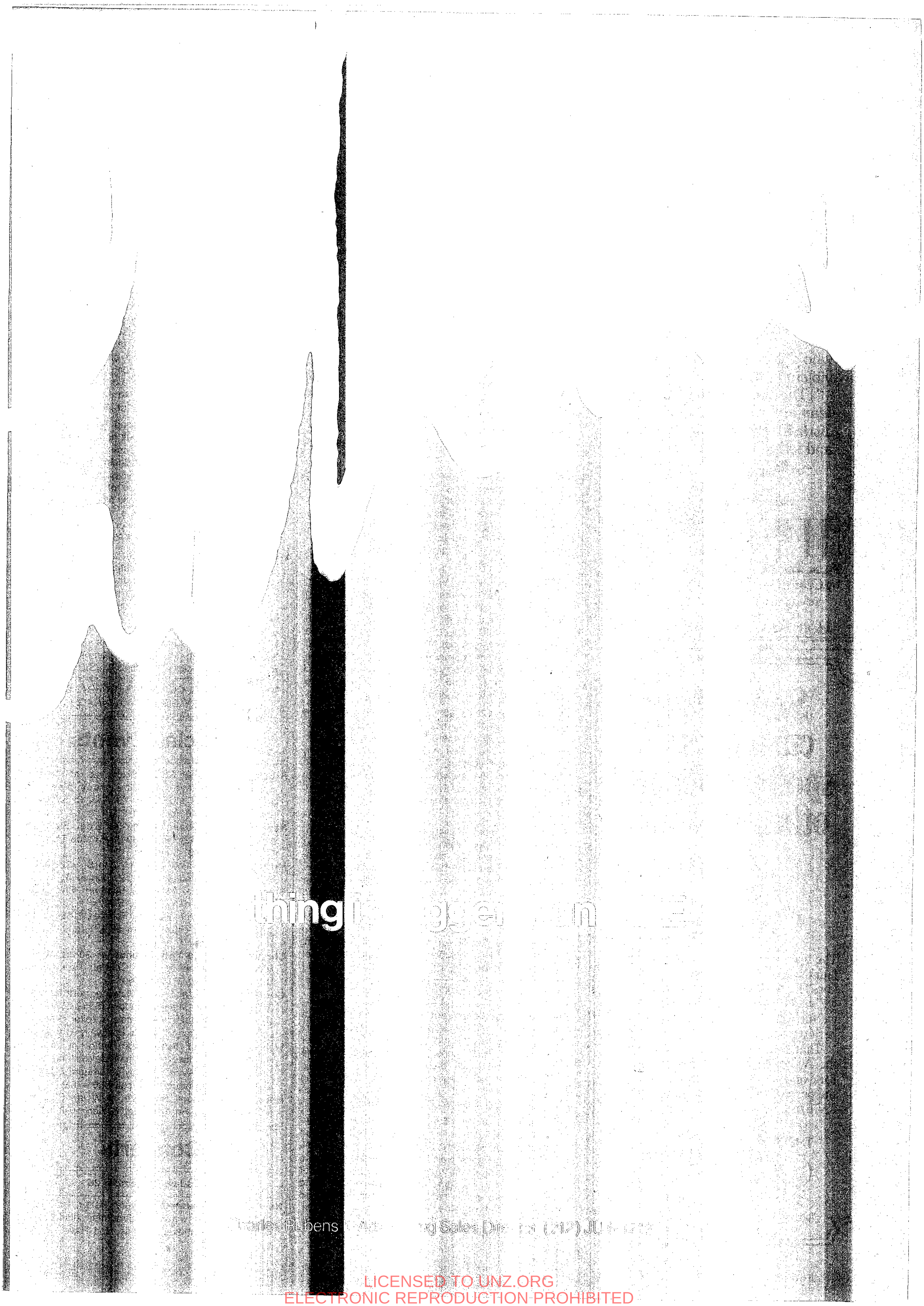

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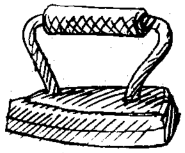

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Auberge Suisse–Citicorp Bldg, 153 E 53rd. The setting is modern and cool, and it takes a crowd of diners to warm the place up. But the Swiss food—of sparkling ingredients—is handsomely presented and vividly flavored. The escargots Café de Paris is a wondrous dish dominated by herbs, brandy, and browned Swiss cheese. Mon thru Fri noon to 2:30 p.m. & 5 p.m. to 10 p.m.; Sat noon to 4 p.m. & 5 p.m. to 10 p.m.; Sun noon to 6 p.m. (After Oct 1, Sun to 9 p.m.) Dinner entrées $7 to $12. AE CB DC MC V (421-1420). *(S.B.)*

Da Silvano–260 6th Ave betw Houston & Bleecker. This place may alter your notion of the breadth of Italian cookery: vibrant spaghetti puttanesca, with a sauce of tomatoes, olives and anchovies; excellent daily seafood specials, usually herbed; wondrous white-grape pie. A few extra tables are on the sidewalk when the weather is fine. Very busy. Mon thru Fri noon to 3 p.m. & 6 p.m. to 11:30 p.m.; Sat 6 p.m. to 11:30 p.m.; Sun 5 p.m. to 11 p.m. Dinner entrées $5.75 to $12.25. No credit cards (982-0090). *(S.B.)*

Dimitri–152 Columbus Ave nr 66th. New to bustling Columbus Avenue, this unfussy bistro offers modest prices and surprisingly good, eclectic food—a little French, a little Greek, a little Italian. Daily 11:30 a.m. to 3 p.m. & 5 p.m. to 1 a.m. Dinner entrées $5 to $9. AE CB DC MC V (787-7306). *(G.G.)*

Grotta Azzurra–387 Broome St. This garish hole in the ground specializes in cooking with tomatoes and garlic. For the stoutest and most elemental Italian food, come here—but you may have to wait, for reservations are not taken, and d'grotta (as its fans call it) is busy. Tues thru Sun noon to midnight. Dinner entrées $4.75 to $9.50. No credit cards (226-9283). *(S.B.)*

La Petite Ferme–973 Lexington betw 70th & 71st. This is the best exponent of simple French cooking in town. The setting is of studied bucolic simplicity, with such accents as an ancient rake standing in a corner, plaid dish towels for napkins, doves in a cage. The mussel appetizer, with chopped red onions and a vinaigrette dressing, can inspire the jaded, revive the forlorn. Mon thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m. Dinner entrées $10 to $13. AE DC MC V (249-3272). *(S.B.)*

Le Veau d'Or–129 E 60th. Contented crowds have been coming here for hearty French country cooking for decades, and the place seems hardly ever to change. Le Veau d'Or has the warmth of golden wood, of red leather, and of a contented and civilized clientele to whom fashions are merely fashions. Mon thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m. Complete dinners $11.90 to $19 (838-8133). *(S.B.)*

Shezan–8 W 58th. Assertive Pakistani and north-Indian food is here served in a modern setting that is at once cool and cozy, smooth and candlelit, refined and luxurious. The unctuous service borders on the extreme, but the food—powerfully flavored of strong ingredients as well as of spices—needs no such salesmanship. Sag gosht is among the most dramatic dishes—chunks of hot lamb coated with ground spinach and coriander leaves. Mon thru Fri noon to 2:30 p.m. & 6 p.m. to 11 p.m.; Sat 6 p.m. to 11 p.m. Dinner entrées $5.50 to $10.50. Jacket required at dinner. AE DC MC V (371-1414). *(S.B.)*

Nice and Inexpensive

The East West Restaurant–105 E 9th. Health food à la Japanese, with an emphasis on vegetables, fish, and tempura cooking. You may bring your own beer or wine, but the chopstick-wielding young people who keep this simple place busy drink tea, mostly. Clapboard walls, hanging plants, and lots of long hair. Daily 4 p.m. to 11 p.m. Dinner entrées $3.50 to $7.50. No credit cards (260-1994). *(S.B.)*

El Tenampa–304 W 46th. By New York Mexican-restaurant standards, this small, homey, family-run establishment is highly experimental, even radical, for the menu goes well beyond tortillas and mole poblano. Some of the food is painfully hot, much of it is available nowhere else in New York, and almost all the dishes have the sprightliness of food just made. Bring beer. Mon thru Sat noon to 3 p.m. & 5 p.m. to 11:30 p.m. Dinner entrées $3.75 to $6. DC (840-9398). *(S.B.)*

Phoenix Garden–46 Bowery in the Arcade. This Cantonese restaurant looks like the inside of a refrigerator, only a little bigger. Do not pass up the "fried fresh milk" which is a fluffy crabmeat soufflé; or the steamed flounder, a snowy, sweet fish in a fragrant broth. Bring beer. Daily 11:30 a.m. to 11 p.m. Dinner entrées $2.50 to $8. No credit cards (962-8934). *(S.B.)*

Seeda–204 W 50th. In the heart of seediest Broadway, this Thai restaurant is spic-and-span. The food is often searingly hot, but that does not obscure the excellent seafood ingredients in most of the dishes. The squid salad appetizer is a must. Friendly service by young Thais in red T-shirts. Mon thru Fri 11:30 a.m. to 11 p.m.; Sat & Sun 5 p.m. to 11 p.m. Dinner entrées $3.95 to $9.50. AE DC MC (586-4513). *(S.B.)*

Sushiko–251 W 55th. Most Japanese restaurants in New York are frequented by Japanese businessmen. The whole family comes to this one. Sushiko has one of the best and most educational sushi bars in town, offering such rarities as abalone, salted Japanese eel, and tuna stomach. The less exotic meat dishes are good, too. Simple surroundings. Mon thru Fri noon to 3 p.m. & 5:30 p.m. to 12:30 a.m.; Sat & Sun 5 p.m. to 12:30 a.m. Dinner entrées $3 to $8. AE CB DC (974-9721). *(S.B.)*

Ukrainian Restaurant–140 Second Ave nr 9th. The place is as straightforward as its name; the decor is knotty-pine roadhouse ballroom; and the food ranges from solid to hefty, including a hot borscht that is tart and earthy. The servings are immense so you will not mind the absence of interesting desserts. The waitresses wear folk blouses. Mon thru Thurs 5 p.m. to 11 p.m.; Fri 5 p.m. to midnight; Sat & Sun noon to midnight. Dinner entrées $3.50 to $4.25. No credit cards (533-6765). *(S.B.)*

Vincent's Clam Bar–119 Mott St. Liquor and seafood bars up front, plastic-topped tables in the back. Raw clams and oysters, steamed mussels and conch, and deep-fried soft-shell crabs and calamari make up most of the menu. The alternative sauces—medium and hot—are both very hot. Large portions or small. No desserts. A nuts-and-bolts restaurant. Mon thru Thurs 11:45 a.m. to 2:30 a.m.; Fri, Sat, & Sun 11:45 a.m. to 3 a.m. Dinner entrées $2.50 to $3.75. No credit cards (226-8133). *(S.B.)*

SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
EDITED BY GERARD KAVANAGH

Special Events

Bryant Park Flower Show, Sixth Ave. at 42nd St. Horticultural displays, demonstrations on plant care, and a plant sale: 9/26 from 10 A.M. to 5:30 P.M. and 9/27 from 10 A.M. to 2 P.M.

New York Experience, McGraw-Hill Bldg., Sixth Ave. between 48th & 49th Sts. (869-0345) Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.

Mummenschanz, Bijou, Bdwy at 45th St. (221-8500). Mon-Sat at 8, Wed & Sat at 2, Sun at 3.

Bronx Zoo, Pelham Pkwy. at Southern Blvd. (220-5100), Mon-Sat 10-5, Sun 10-5:30.

Beatlemania, Winter Garden Theater, 1634 Bdwy (245-4878). Tues-Fri at 8, Sat at 2, 7, and 10, Sun at 2.

Chrysler Salute to Fifth Avenue: A 30-minute fireworks celebration in the Central Park Sheep Meadow, 10/3 at 8 (838-5760).

Goodskates, Mineral Springs Building, northwest end of Central Park Sheep Meadow (535-1080). Daily 10 A.M.-7 P.M. Sales and rentals of roller skates for use in the 31 miles of paved walkways in the park.

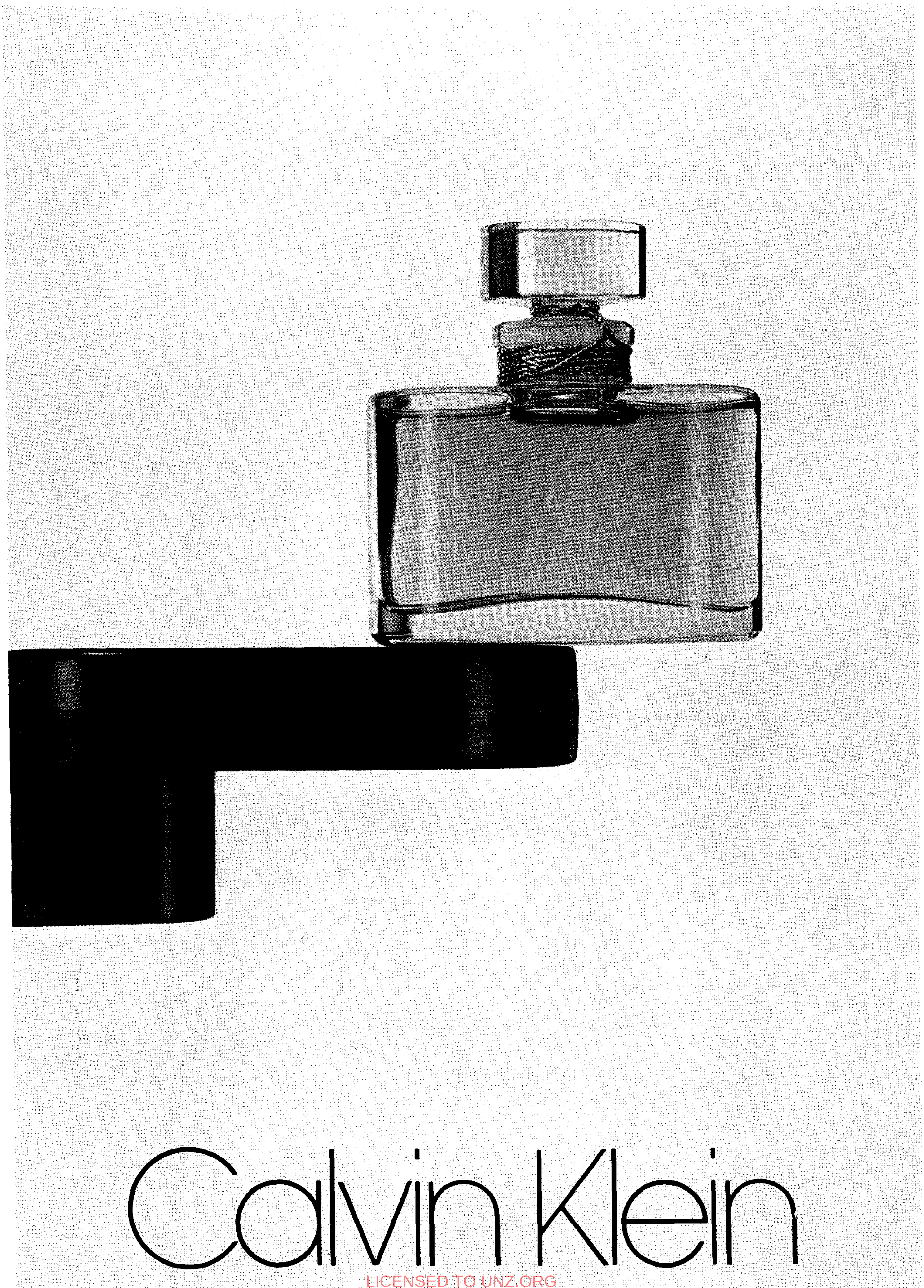
Walking Tours of New York: Tours of Brooklyn Heights and the theater and financial districts of the city take place every Sunday afternoon, beginning at 2. For more information, call 586-4763.

New York Aquarium, Surf Ave. at W 8th St., Bklyn (266-8500), Mon-Fri 10-6, Sat & Sun 10-7.

Concerts

Tuesday, September 26

New York Philharmonic, Avery Fisher Hall; Zubin Mehta conducts, with Yefim Bronfman, piano. Works of Webern, Beethoven, Varèse, and Ravel, at 7:30.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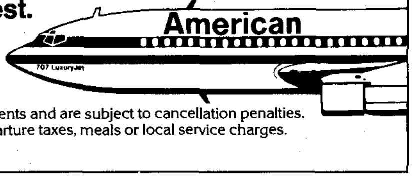

AROUND TOWN

Baroque, Rococco & Ragtime Duo, Burlington Building, 1345 Sixth Ave. (949-4361), at 1.
Concert Artists Guild Concert, Carnegie Recital Hall, at 8.
Engelbert Humperdinck, Westbury Music Fair, at 8:30.

Wednesday, September 27

Andre Gagnon, piano, Carnegie Hall, at 8.
Neil Young & Crazy Horse, Madison Square Garden, at 8.
Friedman Vardi Silberstein String Trio, 92nd St. Y, at 8.
Engelbert Humperdinck, Westbury Music Fair, at 8:30.
Baroque, Rococco & Ragtime Duo, Burlington Building, 1345 Sixth Ave. (949-4361), at 1.
Susan Landale, organ, St. John the Divine, Amsterdam Ave. at 112th St. (678-6962), at 8.

Thursday, September 28

MINI FESTIVAL

The **Aeolian Chamber Players** (Jacob Maxin, piano; Lewis Kaplan, violin; Thomas Hill, clarinet; and Ronald Thomas, cello) will perform in a special three-day festival of traditional and contemporary music at Carnegie Recital Hall. The highlight of the engagement will be the world premiere of Samuel Adler's "Aeolus, God of the Winds," written especially for the group. September 28-30 at 8:30 (247-7460).

New York Philharmonic, Avery Fisher Hall; Zubin Mehta conducts, with Rodney Friend, violin, and Lorne Munroe, cello. Works of Brahms, Schubert, Liszt, and Kay, at 8:30.
John Prine, Carnegie Hall, at 8.
Engelbert Humperdinck, Westbury Music Fair, at 8:30.
Neil Young & Crazy Horse, Madison Square Garden, at 8.
***Helen Humes/Dick Hyman/Eddie Daniels/George* Divivier/Ron Traxler,** NYU Loeb Center, 566 LaGuardia Pl. (598-3757), at 8.
Field Tooley, organ, Grace Church, Broadway at E 10th St. (254-2000), at 12:30.
Reo Speedwagon/UFO/Molly Hatchett, Palladium, 14th St. between Second & Third Aves. (249-8870), at 8.

Friday, September 29

Aeolian Chamber Players, Carnegie Receital Hall, at 8:30.
New York Philharmonic, Avery Fisher Hall. Same program as 9/28, at 8:30.
Bob Dylan, Madison Square Garden, at 8.
Paul Bley, jazz piano, Public Theater, at 9:30 & midnight.
Engelbert Humperdinck, Westbury Music Fair, at 8.
Jazz Concert, Carnegie Hall, at 8.

Saturday, September 30

New York Philharmonic, Avery Fisher Hall. Same program as 9/28, at 8:30.
New Lost City Ramblers, Carnegie Hall, at 8.
Engelbert Humperdinck, Westbury Music Fair, at 7 & 10:30.
David Liebman & Richard Beirach/Double Image, *jazz, Public Theater, at 9:30 & midnight.*
Bob Dylan, Madison Square Garden, at 8.
Aeolian Chamber Players, Carnegie Recital Hall, at 8:30.
Eileen Di Tullio, soprano, Barbizon, Lexington Ave. at 63rd St. (873-4022), at 8:30.

Sunday, October 1

Richard A. Konzen, organ, St. Thomas Church, Fifth Ave. at 53rd St. (397-1671), at 5:15.
Engelbert Humperdinck, Westbury Music Fair, at 3 & 7:30.
Nelson Ned, Carnegie Hall, at 2.
Concert of Bach concertos, St. George's Church, 209 E 16th St. (475-0830), at 4.
Ricardas Daunoras, bass, Carnegie Recital Hall, at 5:45.
Koncierto 78, Carnegie Recital Hall, at 8:30.
Tony Del Campo, tenor, Regina Hall, 1258 65th St., Bklyn (851-9044), at 4.

Monday, October 2

Music From Japan, Carnegie Recital Hall, at 8.

Tuesday, October 3

Philadelphia Orchestra, Carnegie Hall; Eugene Ormandy conducts, with Barbara Hendricks, soprano. Norman Del Tredici's *Final Alice,* at 8.
New York Philharmonic, Avery Fisher Hall. Same program as 9/28, at 7:30.
Mitzi Gaynor, Westbury Music Fair, at 8:30.
John Wion, flute/**Gilbert Kalish,** piano, Carnegie Recital Hall, at 8.

Opera

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PROMISE OF GREATNESS

Soprano **Arleen Auger** and baritone **Siegmund Nimsgern** will make their Metropolitan Opera debuts on Monday, October 2 in the revival of Beethoven's *Fidelio.* The cast also includes Hildegard Behrens, James King, Kurt Moll, and Bernd Weikl. Karl Böhm conducts Otto Schenk's production. Sets and costumes by Boris Aronson (580-9830).

Tues, 9/26 at 8: **Tannhäuser** with Zylis-Gara, Troyanos, Cassilly, Weikl, Moll. Conductor: Levine; director: Schenk; designers: Schneider-Siemssen & Zipprodt. Wed, 9/27 at 8: **Billy Budd** with Pears, Stilwell, Morris, Ward, Glossop. Conductor: Leppard; director: Dexter; designer: Dudley. Thurs, 9/28 at 8: **La Traviata** with Moldoveanu, Lima, Sereni. Conductor: Conlon; director: Lunt; designer: Beaton. Fri, 9/29 at 8: **Otello** with Scotto, Kraft, Vickers, MacNeil, Gibbs, Velis, Morris. Conductor: Levine; director: Zeffirelli; designers: Zefirelli & Hall. Sat, 9/30 at 1: **Billy Budd** (Same cast at 9/27). Sat, 9/30 at 8: **Tannhäuser** (Same cast as 9/26). Mon, 10/2 at 8: **Fidelio** (See box). Tues, 10/3 at 8: **Otello** (Same cast as 9/29).

NEW YORK CITY OPERA
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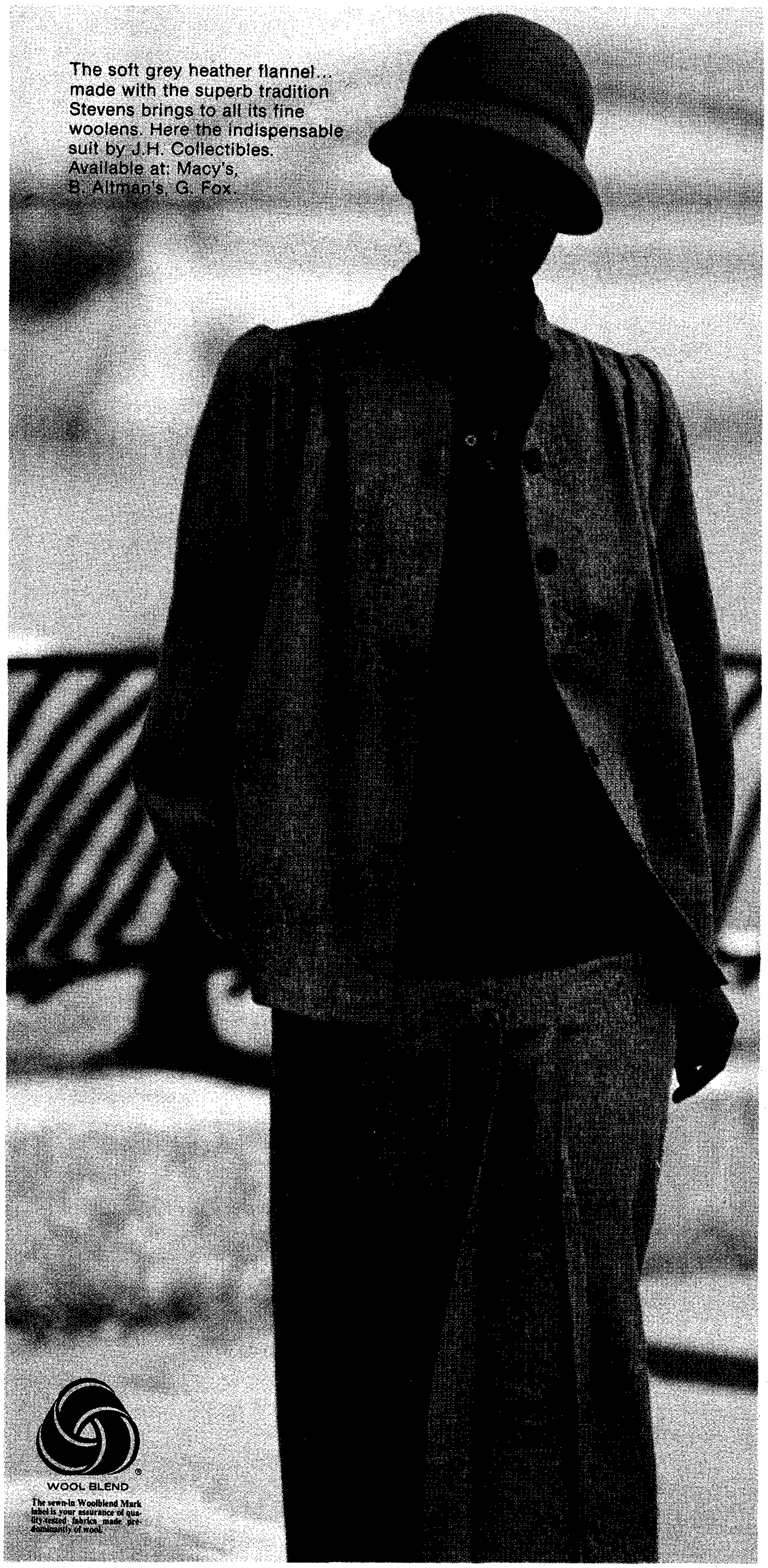
Tues, 9/26 at 8: **The Turk in Itàly** with Sills, Marsee, Price, Titus, Gramm, Billings. Conductor: Rudel; director: Capobianco; designer: Conklin. Wed, 9/27 at 2: **The Merry Widow** with Meier, Soviero, Reed, Hensel. Conductor: Pallo; directors: Capobianco & Jaworski; designer: Toms. Thurs, 9/28 at 8: **La Bohème** with Malfitano, Zannoth, Di Giuseppe, Holloway, Gill, Hartman. Conductor: Mauceri; director: Auerbach; designer: Evans. Fri, 9/29 at 8: **The Turk in Italy** (Same cast as 9/26). Sat, 9/30 at 2: **Die Tote Stadt** with Armstrong, Taylor, Jamerson.



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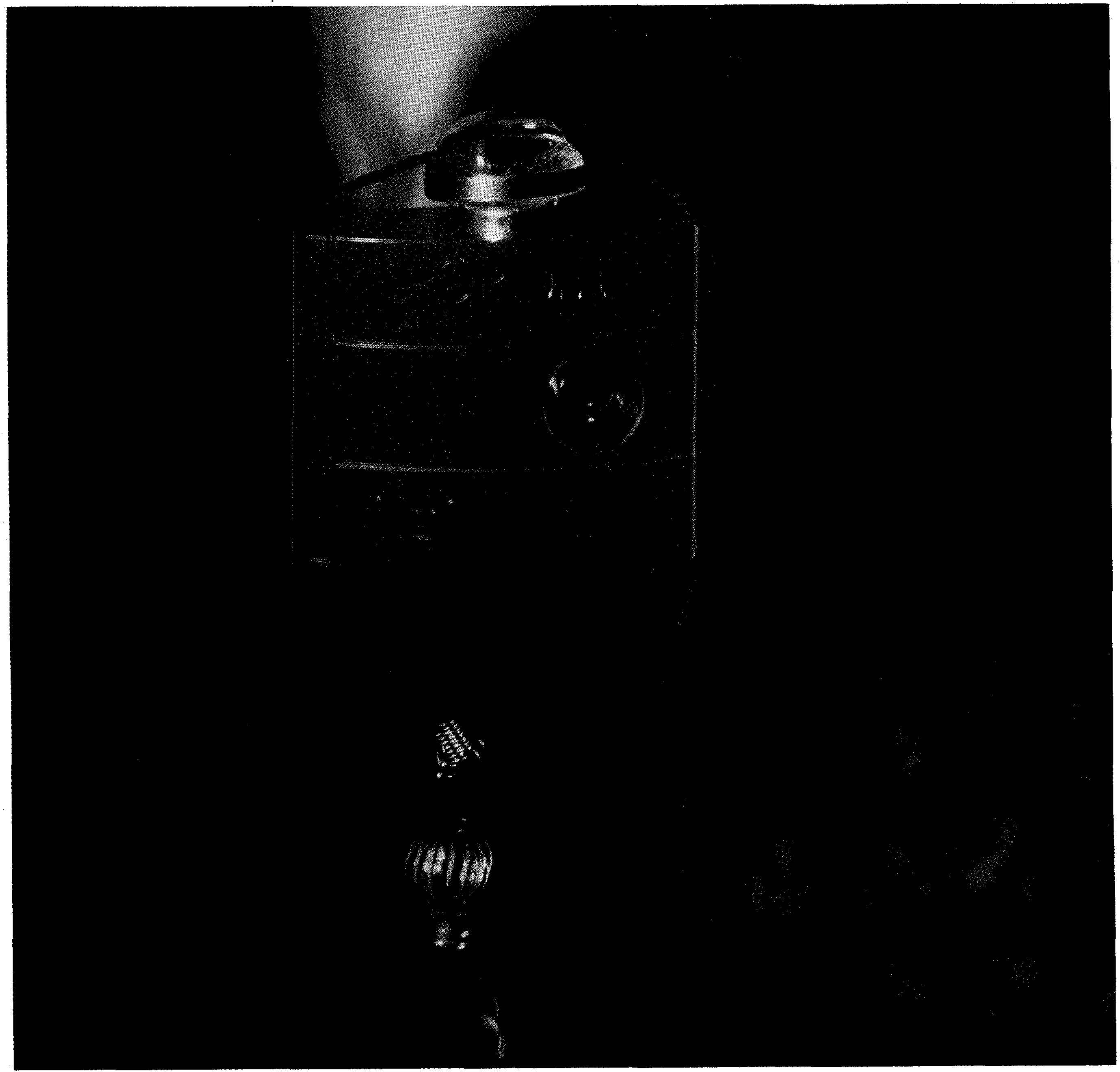

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Conductor: Pallo; director: Corsaro; designers: Larkey & Aldredge. Sat, 9/30 at 8: **Madama Butterfly** with Zschau, Trussel, Justus. Conductor: Somogi; director: Corsaro; designer: Evans. Sun, 10/1 at 1: **The Marriage of Figaro** with Hinds, Malfitano, Wallis, Shaulis, Holloway, Devlin, McKee. Conductor: Rudel; directors: Copley & Smith; designer: Toms. Sun, 10/1 at 7: **The Turk in Italy** (Same cast as 9/26). Tues, 10/3: No performance.

OTHER

Amato Opera, 319 Bowery (228-8200). *La Traviata,* 9/30 at 7:30, 10/1 at 2:30.

Drama Ensemble, 108 Wooster St. (966-5877). *Door-Window-Drawers-Dryer-Box,* 9/29-10/1 at 8.

Light Opera of Manhattan, 334 E 74th St. (535-6310). *The Grand Duke,* 9/27 at 2 & 8:30, 9/28-29 at 8:30, 9/30 at 4 & 8:30, 10/1 at 4.

Stuyvesant Opera, Loretto Theater, 20 Bleecker St. (674-5243). *Madama Butterfly,* 9/30 at 7:30.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

The Kitchen, 484 Broome St. (925-3615).

Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Mannes College of Music, 157 E 74th St. (737-0700).

Metropolitan Museum, Fifth Ave at 82nd St. (535-7710).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

92nd St. Y, at Lexington Ave. (427-6000).

Public Theater, 425 Lafayette St. (677-6350).

Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Dance

ELIOT FELD BALLET
PUBLIC THEATER

Tues, 9/26 at 8: *The Consort; Impromptu; Danzon Cubano; Half Time.* Wed, 9/27 at 8: *Harbinger; At Midnight; Intermezzo.* Thurs, 9/28 at 8: *A Footstep of Air; La Vida; Danzon Cubano; Half Time.* Fri, 9/29 at 8: *Excursions; Real McCoy; Danzon Cubano; Half Time.* Sat, 9/30 at 8: *Real McCoy; Gods Amused; Parisien; A Footstep of Air.* Sun, 10/1 at 2:30: *Excursions; Impromptu; La Vida; Half Time.* Sun, 10/1 at 8: *Half Time; Intermezzo; A Footstep of Air.*

MERCE CUNNINGHAM DANCE COMPANY
CITY CENTER

Tues, 9/26 at 7: *Summerspace; Sounddance; Inlets; Squaregame.* Wed, 9/27 at 8: *Torse I; New Work; Squaregame.* Thurs, 9/28 at 8: *Torse II; Solo; Inlets; Travelogue.* Fri, 9/29 at 8: *Summerspace; Solo; Inlets; Sounddance.* Sat, 9/30 at 2: *Rain Forest; Rebus; Changing Steps et cetera.* Sat, 9/30 at 8: *Summerspace; Signals; New Work.* Sun, 10/1 at 2: *Torse III; Signals; New Work.* Tues, 10/3 at 8: *Rain Forest; Fractions; Travelogue.*

OTHER

Big Apple Dance Theater, 71 Eighth Ave. (924-8035), 9/29-30 at 8, 10/1 at 2.

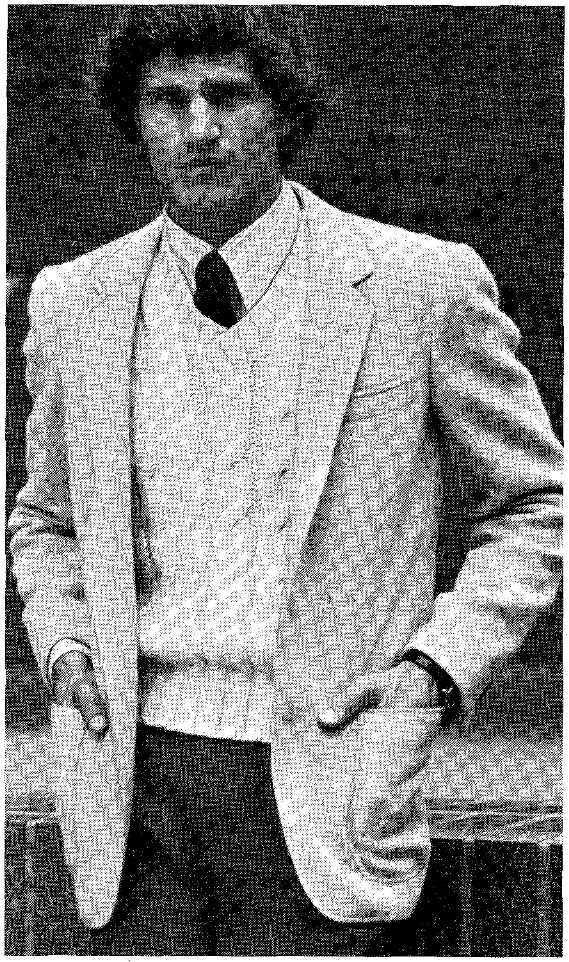
David Gordon/Pick Up Co., American Theater Lab, 219 W 19th St. (924-0077), 9/26-10/1 at 8.

Jeannie Hutchins, Greene St. Dance Studio, 98 Greene St. (233-2393), 9/30 at 7:30 & 9:30.

Hannah Kahn & Dancers, Richardson Dance Gallery, 242 E 14th St. (924-9551), 9/29-30 at 8.

Linéa Dance Co., Brandeis High School, 145 W 84th St. (929-7332), 9/27-30 at 8, 10/1 at 3.

LoftDance Festival: Liz Pasquale, 168 Mercer St. (533-6408), 9/30 at 7:30 & 9:30, 10/1 at 8:30.



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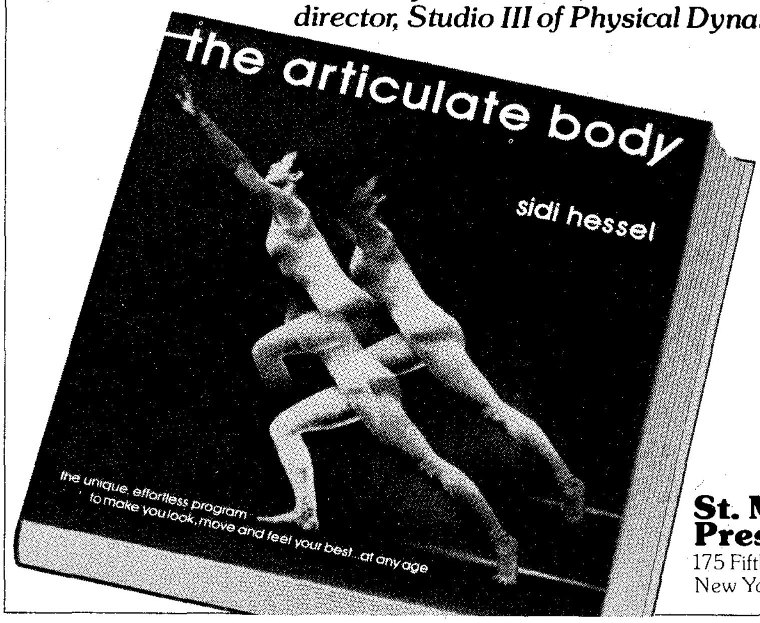
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AROUND TOWN

Nina Wiener/Kathy Bernson/Story Mullis, Cooper-Hewitt Museum, 2 E 91st St. (860-6868), 9/26 at 6.

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.
Asterisk denotes show of special distinction.
Art listings edited by Holly Pinto.

SOLOS

57th STREET

Willaim Anazalone–New paintings, thru 10/12. Long. 7 W 57th (PL2-6244).

Marc Boone/Beverly Buchanan–Drawings relating sounds to the landscape/Sculpture and landscape, thru 10/7. Truman, 38 E 57th (688-3516).

Federico Castellon–Symbolic drawings, 9/27-10/21. Sumers, 50 W 57th (541-8334).

William Clutz–Paintings and pastels, 9/29-11/1. Alonzo, 30 W 57th (586-2500).

***Jim Dine**–Etchings and lithos, thru 10/30. Getler/Pall, 50 W 57th (581-2724).

Jean Duffy(1888-1964)/**Bernard Gantner**–Oils, gouaches, watercolors, thru 10/7/Alsatian landscapes, thru 10/21. Findlay, 17 E 57th (421-5390).

Philip Evergood–*Paintings, drawings, and prints, thru* 9/29. Dintenfass, 50 W 57th (581-2268).

Lunda Hoyle Gill–Alaskan scenes and eskimo portraits, thru 10/7. Hammer, 51 E 57th (644-4400).

Jan Groth–Drawings using white streaks on a black ground, thru 10/7. Parsons, 24 E 57th (CI7-7480).

Jennings–Sculptured canvases thru 9/30. Cernuschi, 5 E 57th (759-5342). Mon-Fri 9-5.

Suaan Kaprov–Paintings, drawings, and xerographs, 9/30-10/20. Dintenfass, 50 W 57th (581-2268).

Elaine Kurtz–Changing bands of color on canvases, thru 10/21. Jackson, 521 W 57th (586-4200).

Josef Levi–New paintings and drawings, thru 10/5. Sachs, 29 W 57th (421-8686).

***Fulvia Levibianchi**–Overscaled nude breasts in oils and bronze sculpture, thru 9/30. Jackson, 52 E 57th (PL5-6778).

David Ligare–California landscapes and drawings, thru 10/15. Crispo, 41 E 57th (758-9190).

Dorothy McGahee–Casual figurative scenes, thru 10/7. Viridian, 24 W 57th (245-2882).

***Brice Marden/Louise Nevelson**–New *abstractions* with a single theme/Integrated collage tapestries of mountain and desert, thru 10/21. Pace, 32 E 57th (HA1-3292).

Phyllis Mark–Kinetic sail structures and aluminum forms, thru 10/7. Portnoy, 56 W 57th (757-0461).

***Henri Matisse/Joan Miro**–Prints and drawings thru 10/14. Heidenberg, 50 W 57th (586-3808).

Joan Miller–Organic matter in etchings, thru 10/12. Phoenix, 30 W 57th (245-5095).

Mariann Loveland Miller–A nude and other oils, thru 10/5. deNagy, 29 W 57th (421-3780).

Jane Schneider–Recent sculpture, thru 10/5. Sande, 61 E 57th (688-1904).

MADISON AVE & VICINITY

Karel Appel–*Etchings and polychrome sculpture, thru* 10/14. Rolly-Michaux, 943 Mad Ave (535-1460).

Walter Askin–Absurd visual puzzles in works on paper, thru 10/14. Ericson, 23 E 74th (737-6155).

Samuel Bak/Hundertwasser–Paintings and drawings, thru 9/30. Aberbach, 988 Mad Ave (988-1100).

Jose Campos Bizcardi–Stylized landscapes and interiors by this Venezuelan, thru 9/29. Galeria Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.

Howard Boesendahl–Surrealism from Sweden, thru 9/30. Guild, 1145 Mad Ave (861-3776).

***Louise Bourgeois**–New wood and steel triangle sculpture and 1978 large color ink drawings, thru 10/21. Fourcade, 36 E 75th (535-3980).

Paul Brach–New paintings, 9/30-10/31. Lerner-Heller, 956 Mad Ave (861-9010).

***James Brooks**–Paintings of the 70s, thru 9/28. Lerner-Heller, *956 Mad Ave (861-9010).*

***Otto Dix**(1891-1969)–Drawings and watercolors, 10/3-12/16. Sabarsky, 987 Mad Ave (628-6281).

Vita Giorgi–Surreal flower fantasies, thru 10/14. Gal*erias Paco, 26 E 63rd (935-8790).*

Francine Halvorsen/William Scharf/Stella Waitzkin–Graphite and ink on paper/Abstractions in paint on paper/Glass and resin "books," thru 10/28. Gurewitsch, 55 E 74th (RE4-7302). Tues-Sat 1-5.

Hiroshige(1797-1858)–Landscapes by this famous Japanese printmaker, thru 10/7. Ronin, 605 Mad Ave (688-0188). Mon-Sat 10-6, Thurs til 8.
***Carl Holty**–Color field abstractions from the 40s, thru 10/7. Deutsch, 43 E 80th (861-4429).
***Ron Isaacs**–Painted plywood constructions, thru 9/30. Knowlton, 19 E 71st (794-9700).
Irving Kriesberg–Recent portraits, thru 10/14. Ingber, 3 E 78th (744-3158).
***Gaston Lachaise/Elie Nadelman**–Drawings by both, thru 10/14. Schoelkopf, 825 Mad Ave (TR9-4639).
Gari Melchers–Works, thru 10/28. Graham, 1014 Mad Ave (535-5566).
Fredric F. Myers–Shaped canvases forming asymmetrical reliefs, thru 9/28. Automation House, 49 E 68th (628-1010). Mon-Fri 9-5.
***Piranesi**–Etchings, thru 10/21. Spaced, 165 W 72nd (787-6350).
Henry Ransom–Technically precise "sheetscapes," thru 10/7. FAR, 22 E 80th (734-7287).
Angel Romano–Geometric abstractions, thru 9/26. Ta-Nisia, 741 Mad Ave (879-1510).
***Attilio Salemme**–Paintings and watercolors, thru 10/7. Borgenicht, 1018 Mad Ave (LE5-8040).
***Egon Schiele** (1890-1918)–Self-portraits thru 9/30. Sabarsky, 987 Mad Ave (628-6281). Tues-Sat 12-6.
Manfred Schwartz–Paintings and pastels, thru 9/30. Knoedler, 19 E 70th (794-0550).
Edward Youkilis–Chromatic sections within sections, thru 9/30. Acquavella, 18 E 79th (734-6300).

SoHo

Kenneth Alliston–Forest scenes in psychedelic colors, thru 9/30. Bayard, 456 W Bdwy (477-3804).
John Christian Anderson/Roland Gebhardt–Wooden objects using 3D perspectives, thru 10/7. Freidus, 158 Lafayette (925-0113).
***Laurie Anderson/Christopher Knowles**–An aural experience, thru 9/30. Solomon, 392 W Bdwy (925-1900).
Takuji Azechi–Sculptures using photos and wood, thru 9/30. 55 Mercer (226-8513).
Ann Bavar/Rita Edelman–3D steel designs/Paintings, thru 10/1. Pindar, 141 Greene (533-4881). Tues-Sun 12-5.
Myrian Bedolla–*Structures & Variations*, thru 10/15. Spring Street Enamels, 171 Spring Street (431-8151). Tues-Sun 12-6, Fri til 9.
Coral Bourgeois/Helen Oji–Works on paper, thru 10/7. Soho Center, 114 Prince (226-1995).
***Jeffrey Owen Brosk/Phoebe Helman**–A concrete and steel environment and a wall sculpture of cavities and broken forms/Large-scale drawings and walk-through constructions, thru 10/5. SculptureNow, 142 Greene (966-3066).
Constance Dodge–3D painted assemblages, 9/30-10/19. Eno, 101 Wooster (226-5342).
***Claire Falkenstein**–Canvas, bamboo, and copper structures, thru 10/19. Neill, 136 Greene (925-8633)/Lubin House, 11 E 61st (826-0320).
***Mary Grigoriadis**–Oils on raw linen, thru 10/4. AIR, 97 Wooster (966-0799).
***Richard Long**–Photographic works and sculpture, 9/30-10/21. Sperone Westwater Fischer, 142 Greene (431-3685).
Owen Morrel–*Asylum*, thru 9/30. Roof Top, 260 W Bdwy (966-0644). Mon-Fri 9-6.
Neustein–Works, thru 10/19. Boone, 420 W Bdwy (966-2114).
***Don Nice**–Watercolor images from nature, thru 10/18. Hoffman, 429 W Bdwy (966-6676).
Nuki–Erotic works, thru 9/30. Leslie/Lohman, 485 Broome (966-7173).
Ed Paschke–New paintings, thru 10/14. Kind, 139 Spring (925-1200).
Peca–Pennsylvania landscapes and abstractions, thru 10/10. Mirage, 132 Greene (925-7045).
Jehan Shahly/Morris Shulman–Landscape abstractions/Paper paintings, found object collages, encaustic and epoxy pieces, thru 10/12. Landmark, 469 Broome (966-1173).
***Lynn Shelton/Sandra Sheppard**–An installation of arches and rectangles in wire, pine, paper, and laminated paper-silk works/A glass coffin, thru 10/28. Hubris, 150 Thompson (982-1827).
Elizabeth Smith–Large geometric sculptures, thru 9/30. Eno, 101 Wooster (226-5342). Tues-Sat 12-6.
Gary Smith–Prismacolor drawings, paintings, and lithos, thru 10/17. Vorpal, 465 W Bdwy (777-3939). Mon-Sat 10-6, Sun 1-6.
Doris Whitlock–Collages, thru 9/30. Key, 130 Greene (966-3597). Wed-Sat 11-6.

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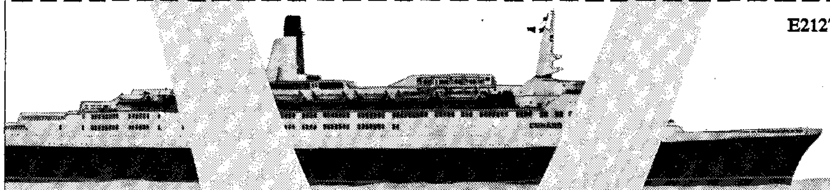

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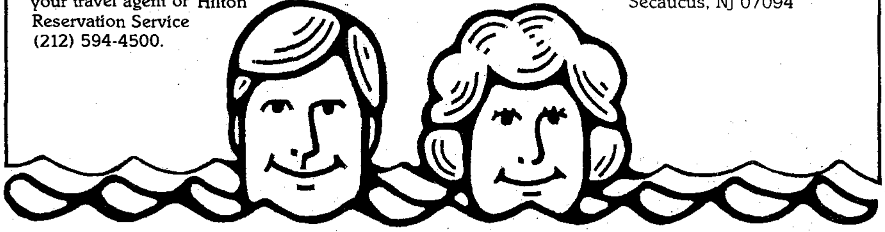

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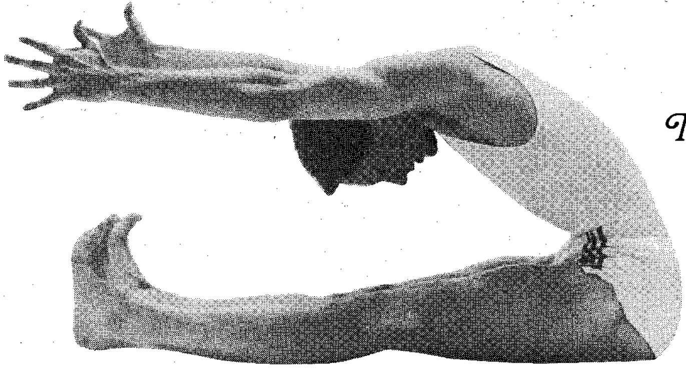

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AROUND TOWN

OTHER

Hannes Beckmann–Geometric abstractions, thru 9/29. Foundation Bldg, 3rd at 7th St. Mon-Fri 10:30-5.
Charles Fahlen–Large constructions thru 10/7. Droll/Kolbert, 724 5th Ave (541-6006).
Walter Gurbo–Hand-colored lithographs, thru 9/30. Rizzoli, 712 Fifth Ave. (397-3712).
Vicente Herrero–Paintings and drawings, thru 9/29. Art 4, 41 Union Sq W (989-3309). Mon-Fri 11-5.
Jean Holabird/Todd Ruff–Watercolors/Oils, thru 10/7. Rentschler, 450 W 24th (929-0192). Wed and Sat 12-6.
Kenneth Larson–Drawings of Victorian children, thru 10/14. Kalarson, 415 E 53rd (688-0428).
Raquel Rabinovich–A large sculpture of smoke-gray tempered glass, thru 10/17. Mall of CUNY, 33 W 42nd (790-4331). Mon-Fri 9-6.
Lynn Schnurnberger–Paper collage villages using stacks of glued dots, 9/30-10/20. Merrin, 724 5th Ave (757-2884).
***Ned Smythe**–Sculpted arcades of concrete columns thru 10/1. Hammarskjold Plaza Sculpture Garden, 866 2nd Ave (861-3115).
Sarah Swenson–Drawings of destroyed Polish synagogues and of children, thru 10/1. Union House, 838 5th at 65th (768-5895). Mon-Fri 9:30-4:30.
***Frank Lloyd Wright**1867-1959)–Decorative designs for furniture, stained glass, and ornaments from his earliest architectural commissions, thru 11/4. Grey, NYU, 33 Washington Pl (598-7603).
***Andrew Wyeth**–Collotypes of paintings, thru 10/1. Studio 53, 424 Park at 55th (755-6650).

GROUP SHOWS

57th STREET

Adler–50 W 57th (757-8208). Canright, Flood, Goodman, Santlofer, and Sharpe, thru 10/7.
Alonzo–30 W 57th (586-2500). Argeropolos, Butchkes, Gilbert, Quat, thru 9/26/NYC images by photographers Lazar and Ludwig, thru 10/21.
Crispo–41 E 57th (758-9190). 20th century artists Abdell, Arman, O'Keefe, Wyeth, thru 10/15.
Markel–50 W 57th (581-1909). Collages by Appel, Dibbets, Nevelson, Sorman, others, thru 9/30.
Pearl–29 W 57th (838-6310). New talent featuring Siegel, Lasker, others, thru 9/30.
***Rosenberg**–20 W 57th (757-2700). Woman as seen by Delaunay, Fantin-Latour, Flack, Giacometti, Rivers, Segal, others, 9/29-10/28.
Spectrum–30 W 57th (246-2525). Boxing scenes by Bellows, Flack, Lichtenstein, Neiman, thru 9/29.

MADISON AVE & VICINITY

***ACA**–21 E 67th (628-2440). Masterpieces from NY private collections, 9/27-10/15.
Blackburn–110 W 30th (868-7459). The copy machine and blueprint technique, thru 10/7.
***Carus**–1044 Mad at 79th (879-4660). Works by Lissitzky, Moholy-Nagy, Nolde, Kirchner, others, 9/28-11/16.
Christopher–766 Mad Ave (737-3224). Gisson, Southcombe, Stobbe, others, thru 9/30.
Elements–766 Mad Ave (744-0890). Mon-Sat 10-5:30. Clay vessels by Dillingham and batiks by Sina Pearson, thru 10/7.
***Hirschl & Adler**–21 E 70th (535-8810). Mon-Fri 9:30-5. American paintings from the Colonial and Federal periods, thru 9/29.
L'Ibis–667 Mad Ave (935-0490). Ancient Egyptian bronze dieties and Attic pottery, thru 12/16.
Kottler–3 E 65th (RE4-3491). Mon-Fri 12-6, Sat 12-4. Baranet, Wohlfahrt, others, thru 10/6.
Mathes–19 E 71st (249-3600). 20th-century American painters, thru 9/30.
Touchstone–118 E 64th (826-6111). New work by gallery artists, thru 9/28.

SoHo

Bromm–90 W Bdwy (732-6196). Tues-Sat 1-6. Sculpture by Castoro, Harris, Nonas, others, thru 9/30.
Drawing Center–137 Greene (982-5266). New talent, thru 11/4.
***14 Sculptors**–75 Thompson (966-5790). Wed-Sun 11-6. Works dealing with homage theme, thru 10/1.
Hansen–70 Wooster (431-5904). Drawings by Alden, Casselman, Einhorn, thru 9/30.
Milliken–141 Prince (674-3131). Tues-Fri 10-5:30. Baynard, Channing, Maron, Slavin, thru 10/5.

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AROUND TOWN

OK Harris–383 W Bdwy (431-3600). Cottingham, Gitlin, Herman, and Stein, thru 10/7.

SoHo 20–99 Spring (226-4167). Members including Borstein, Kaiser, Sallick, others, thru 10/4.

Ward-Nasse–131 Prince (925-6951). Pictorial allegories by March and views of bathers by Smith, thru 10/12.

WIA–435 Broome (966-5894). Tues-Sat 1-5. Butler, Jacobsen, Junnila, Zunman, thru 10/5.

OTHER

***African-American Institute**–833 United Nations Pl (949-5666). Mon-Fri 9-5, Sat 11-5. Objects made from grass and other fibers, thru 10/7.

Carrefour/Mehu–300 W 17th (255-0387). Tues 1-9, Wed-Sat 1-6. Haitian art, thru 11/5.

***Center for Inter-American Relations**–680 Park Ave (249-8950). Tues-Sun 12-6. 19th and 20th century Mexican costumes, thru 10/22.

Esoterica–246 E 75th (861-0913). Wed-Fri 3:30-7, Sat, Sun 12-7. Collages by Karman, assemblages by Greaves and sculpture by Madden, thru 11/15.

***Greenwich House**–16 Jones (242-4106). Ceramics from 1948 to the present, thru 10/14.

***Kromex**–1 Rockefeller Pl (489-8445). Mon-Fri 11-5. Contemporary Cuban sculptors, thru 9/29.

Miller–724 5th Ave (246-1625). Classic antiquities and Shore's photos of Monet's residence at Giverny, thru 10/7.

NY Public Library–at Lincoln Center, 111 Amsterdam Ave (790-6551). Zero Mostel (1915-1977): paintings by him, Hirschfeld caricatures of him, photos and personal notes, thru 10/30.

***U.S. Custom House**–Broadway at Bowling Green (747-0147). Mon-Sat 10-6, Sun 1-6. American Indian artifacts, thru 10/31.

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Ice Age Art—Man's Earliest Masterpieces:* The Cro-Magnon artist's view of his world; thru 1/15. *The Sport of Birding;* thru autumn. *Papua New Guinea—Then and Now:* The past, present, and future of a rich, traditional culture; thru 10/15. *The Making of a Dinosaur:* A look at the process of restoring dinosaur fossils.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Haitian Art:* Paintings and sculptures since World War II; thru 11/5. *Africa in Antiquity:* The arts of ancient Nubia and the Sudan; 9/30 thru 12/31.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *The Evelyn Sharp Collection:* Forty-five paintings and sculptures from Braque, Calder, Matisse, Picasso, and others; thru 10/1. Paintings, drawings, and ideograms of Henri Michaux; thru 10/15.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Marie Cosindas—Moments of Affection:* Color photography covering twenty years of her work. *Ray Metzker—Multiple Concerns:* Dealing with the formal qualities of the photograph. *The Last Jews of Radanti* by Laurence Salzmann: Portrait of a vanishing Jewish community in Rumania. Thru 11/5.

Metropolitan Museum of Art, Fifth at 82nd (535-7710). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Images of Women—Master Drawings of Five Centuries:* Drawings from the 15th to the 20th century, including works by Rembrandt, Dürer, Ingres, Renoir, Matisse, others; thru 10/1. *Reports on the France of Louis XIII:* Engravings by Abraham Bosse (1602-76) on the preoccupations, divertissements, interior decorations, and modes of dress in Paris during his time; thru 10/29. Opening of the Temple of Dendur: 9/27 in the Sackler wing. Avedon—*Photographs 1947-1977.* Over 200 photographs of women and high-style French and American fashions; thru 11/5.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *Giovanni Battista Piranesi Drawings:* Commemorating the 200th anniversary of the death of the great Venetian draftsman, architect, and etcher. *Early French Illuminated Manuscripts:* Examples of Carolingian, Romanesque, and early Gothic illuminations. *Letters of Love and Affection:* Letters by artists, authors, statesmen from the late sixteenth thru the ninteenth century. *Songs of Whales:* Thru 12/5.

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AROUND TOWN

Museum of American Folk Art, 49 W 53 St. (581-2474). Tues-Sun 10:30-5:30. *Folk Art—The Heart of America:* Objects incorporating and illustrating the heart; thru 10/15.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. Drawings by Anthony F. Dumas of the playhouses that comprised the Broadway theater district from 1900 to 1940; thru 10/29.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. Works in clay and glass by young Americans, thru 10/1.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. Reutersward's *Kilroy—Lazy Lasers and Holy Holos* and Nunez's *Holokinetics;* thru 11/26.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tues, Fri, Sat, Sun 11-6, Thurs 11-9. *Designed for Film:* Demonstrating the importance of production design and art direction in motion pictures; thru 9/26. *Artists and Writers:* Drawings and portraits of 20th century American and European painters and sculptors, poets and philosophers, novelists and critics; thru 10/3. *New York/New York:* Celebrating the city; thru 11/13. *Mirrors and Windows:* American photography since 1960; thru 10/2. *Projects:* Works by Jonathan Borofsky, Laurie Anderson, Fred Sandback, and Anne and Patrick Poirier; thru 10/29. *Photographs by Art Sinsabaugh:* Of Chicago cityscapes, New England, the East Coast, and the midwest; thru 10/31. *Recent Acquisitions:* Works by Klee, Klimt, Rauschenberg, Held, and Long; thru 10/29.

New Museum, 65 Fifth Ave. (741-8962). Weekdays 12-6, Wed 12-8, Sat 12-5. *Outside New York:* Works by Katharine T. Carter, Tom Hatch, James R. Hill, Alexa Kleinbard, Janis Provisor, and Dan Rizzie; thru 11/11.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri 11-5, Sat 10-5, Sun 1-5. *Wish You Were Here:* A look at popular New York State vacation spots of the past; thru 9/30. *Moving in The City:* New permanent exhibition of the Society's collection of 19th century carriages, stage coaches, sleighs & fire trucks.

NY Public Library–Fifth Ave at 42nd (790-6651). Mon-Wed, Fri & Sat 10-6. Documents and photos dealing with the struggle for woman suffrage, 1848-1920, thru 10/19. Rare circus posters, thru 10/5. Five centuries of prints by women, thru 11/15. Patrons and publishers dealing with the financial support of English literary works from Chaucer to Orwell with letters, manuscripts, and early editions, thru 11/30.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Symcho Moszkowicz: The Artist in Postwar Europe:* A retrospective of oils, watercolors, and drawings; thru 10/29.

Whitney Museum, Madison Ave at 75th (794-0663). Tues 11-9, Wed-Sat 11-6, Sun 12-6. *Recent Acquisitions:* Works by Hanson, Wood, Hartley, Cottingham, and Aycock; thru 11/26. Two room-size architectural structures that house Claes Oldenburg's collection of more than 600 small-scale objects; 9/28 thru 10/26. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3. *Architectural Analogs:* Recent sculptures which reflect the current interest in architecture as source, subject, and strategy for sculpture; thru 10/25.

Sports

Yankees, Yankee Stadium (293-4300); vs. Toronto Blue Jays, 9/26-28 at 8; vs. Cleveland Indians, 9/29 at 8, 9/30-10/1 at 2.

Mets, Shea Stadium (672-2000); vs. St. Louis Cardinals, 9/25-26 at 8.

Giants, Giants Stadium, Meadowlands (201-935-8222). No home game this Sunday.

Jets, Shea Stadium (421-6600); vs. Pittsburgh Steelers, 10/1 at 1.

Islanders, Nassau Coliseum (516-694-5522). Preseason schedule: vs. Atlanta Flames, 9/26; vs. Buffalo Sabres, 9/30; vs. Toronto Maple Leafs, 10/3. At 8:05.

Rangers, Madison Square Garden (564-4400). Preseason schedule: vs. Philadelphia Flyers, 9/26 at 7:35.

Nets, Rutgers Athletic Center (201-935-8888). Preseason schedule: vs. Milwaukee Bucks, 9/26; vs. Boston Celtics, 9/29. At 8.

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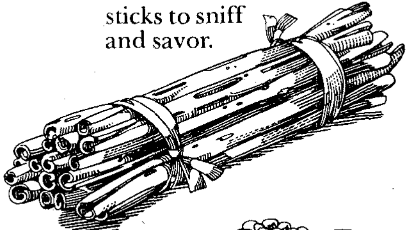
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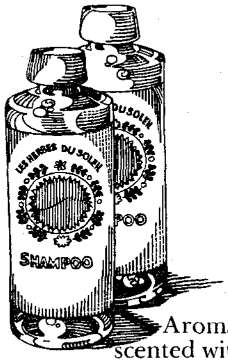
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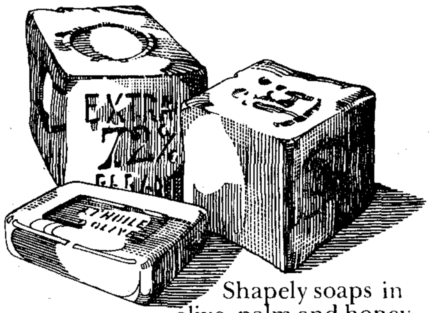

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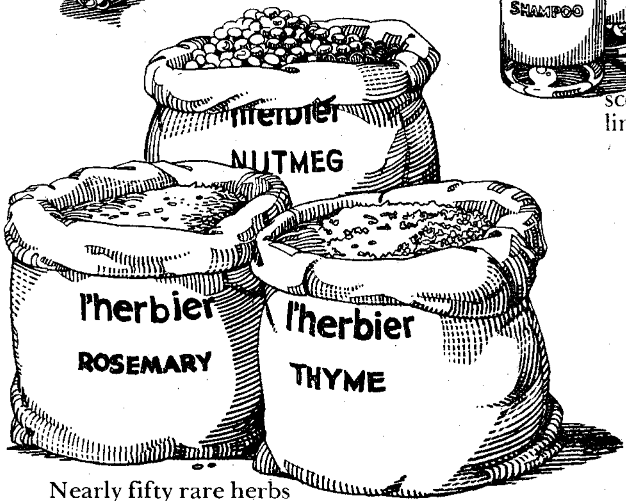
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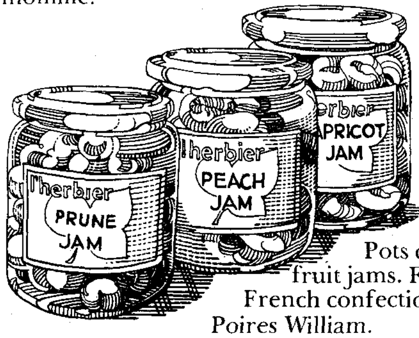
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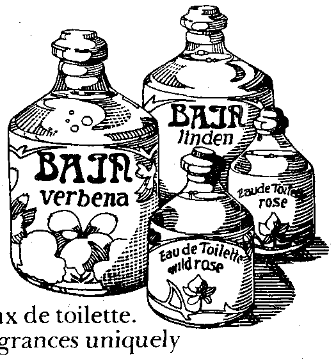
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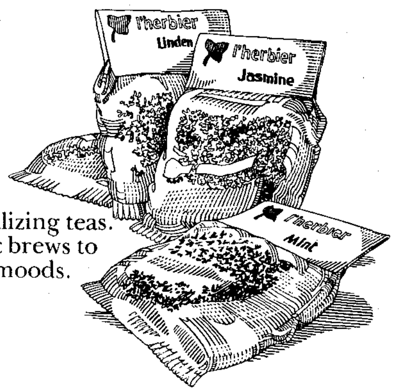
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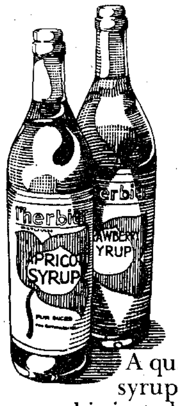
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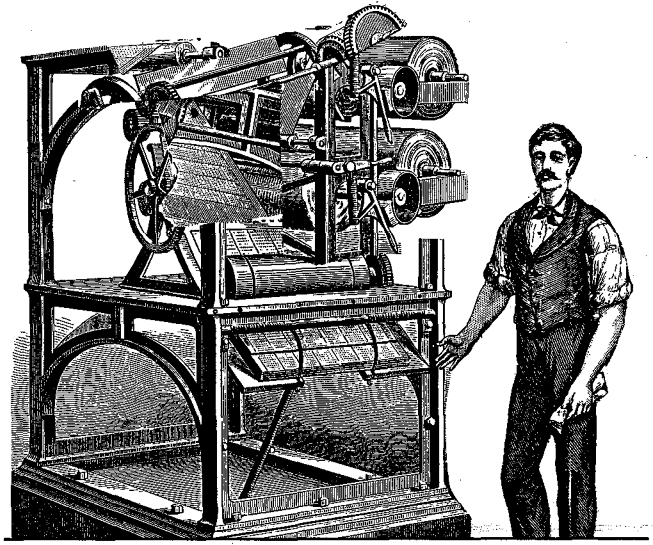

The Instant Press Lords

By Jane Perlez

...A father-and-son team, a pair of brothers from out of town, and a rich 26-year-old are the bosses of the new strike papers...

Gary Stern, one of New York's new temporary publishers, sits in a high-backed black swivel chair, an impressively large and fat checkbook open on his desk. He has a gold chain around his neck, a gold bracelet around his wrist, a fat gold ring on one finger, and a plump paunch under his yellow-and-blue-striped T-shirt. A half-eaten wheel of blue cheese is on the corner of the desk. A blue suede attaché case is at his feet. The office is a mess.

"We've got a bulldog edition; we're the only bulldog in New York," he's saying as he signs away money. "They go to 24 all-night stands. And we replate . . . we're a regular newspaper, the only one in town." A regular newspaper? One of Stern's checks is going to a helicopter, taking pages of the New York *Daily Press* from Wall Street to Quakertown, Pennsylvania, for printing.

The new newspapers—depending on your point of view, they're called "strike," "interim," or "scab"—are run along anything but orthodox lines. They are jerry-built, designed to pack in advertising and make money. They preserve the important home-delivery systems of the New York *Times, Post,* and *Daily News.* News? Forget it. The *Press,* the *City News,* and the *Daily Metro* all locked up before Connors beat Borg, before the Yankees beat the Red Sox, and—with the exception of a special *Metro* edition—before Carter, Begin, and Sadat descended from the Maryland mountains.

Nor are their publishers your run-of-the-mill corporate press-lord tycoons. A pair of them, a father-and-son team at *City News*—Charles and Chris Hagedorn—were the only known New York quantity, and what they are famous for is their friendship with Manhattan Republican leader Vince Albano; their tattling to former Special State Prosecutor Maurice Nadjari on Patrick Cunningham, then Bronx Democratic chairman; and their clutch of small but prosperous and polemic neighborhood and trade papers.

Gary Stern arrived from Detroit, his brother Mark from Fort Lauderdale, and both carried with them reputations for being instant, fast-buck strike publishers. The Stern brothers had already done it with some success in Detroit and Baltimore and scored a complete washout in St. Louis. With their flashy suits, diamond pinkie rings, and quick

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Jane Perlez is a reporter for the Soho Weekly News.

"...The Hagedorns clinched the best *Times* retail-ad salesmen for their *City News*; pages have been selling briskly at $1,650 each..."

maneuvering for cut-rate deals with distributors, printers, and a wire service, they immediately raised eyebrows in town and made their presence felt.

The third instant publisher is Fred Iseman, who fashioned the *Daily Metro* in a deal with Rupert Murdoch. He's from the city, certainly. But no one knew much about him before the strike beyond his being 26, endowed with good connections, brains, a penchant for aggrandizing his own station and for making a mess of public relations. He is a neophyte in the newspaper game, basking in his hour in the sun. "Boy publisher" is how the *Metro* staff refer to their leader.

Whatever their backgrounds, New York's newest powers in the press have managed to create a trio of papers where a paucity of information is being compensated for by an availability of advertising space and the very existence of something to buy on the newsstand.

Of the three publishers (there is the *Graphic*, but given its intermittent appearance on the newsstands we'll call it a lagging fourth), only the Hagedorns had a track record of producing a New York strike paper. Actually, they'd done it twice and this time they were first off the starting block.

Charles Hagedorn is, at 60, an irascible character, with a shiny bald head and a sartorial style of white shirts and bow ties. He arrived at work on Park Avenue South several weeks ago at 11:30 A.M. with a Vuitton suitcase and a grumble that business "wars are breaking out every minute." In the late forties, he founded the *Town and Village* as a community paper for the Stuyvesant Town–Cooper Village complex and drove around in his Cadillac, a camera in the backseat, a police radio in the front, to take disaster pictures.

He is still a camera buff, and what doubly rattled many observers about the Hagedorn-inspired indictment of Cunningham was that Charles turned up at the precinct where Cunningham was booked to take pictures of his prey. (Both Hagedorns had told Nadjari that Cunningham tried to cut off legal advertising from the Hagedorn-owned Bronx weekly *News* after the paper attacked Democratic Councilman Steve Kaufman for sabotaging the Co-op City rent strike. Father and son wore wires for several meetings with Cunningham. The indictment was later thrown out by Judge Leonard Sandler.)

The stories of Hagedorn's stinginess are legion; most recently they have included his refusal to shell out $2 for after-work beer for his current crew of reporters. But beyond that there is also the case of tax fraud. In 1968 he got a one-year suspended sentence, one year of probation, and a $20,000 fine for having four of his corporations pay personal living expenses he failed to report as income.

Hagedorn was born rich. His father had a stack of West Side real estate. Along with *Town and Village,* the Co-op City *News,* and the Bronx *News,* Hagedorn owns the Parkchester *News* and part of the *Real Estate Weekly,* so he may not, as some have suggested, have needed the help of his friend Albano's bank, Century National, to start up *City News:* He denies Albano has backed the paper, and for his part, so does Albano. The farthest he appears to have gone for political help was to his old buddy Mario Biaggi, who called a distributor to make sure the service was good.

Before the pressmen's walkout, Charles Hagedorn had talked about a "strike" paper with Nat Goldstein, former circulation director of the New York *Times.* Even though Goldstein advised him the strike probably would not happen, just hours after the pickets went up August 9 Charles asked Goldstein to be his circulation director. Bound by a contract from the New York *Times* that forbids his working for potential *Times* competition for ten years, Goldstein declined. Hagedorn then called Donald Nizen, the tough, hard-boiled marketing boss at the *Times.*

At that point, the presses virtually began to roll. Nizen brought the Hagedorns together with the *Times*'s route dealers, many of whom were to substitute the *City News* for the *Times* to home-delivery customers. There were introductions made to the Metropolitan News Company, the *Times*'s major distributor, and Charles ended up with one of Nizen's smartest circulation men, Chick Chiaia, as circulation chief for *City News.* And all the while, industry insiders wondered whether Nizen wasn't making a deviously astute business decision: taking on the loudest of the strike sheets for his sedate *Times* readers so that at the end of their starvation they'd want the *Times* more than ever.

Charles's next move was to get in touch with Glenn Fowler, a New York *Times* reporter he'd known for decades, and ask him to hustle up an editorial staff. "We'll pay half the *Times* scale," offered Hagedorn. When told he'd have to do better, Hagedorn replied that he'd make the salaries "off the books," Fowler recalls. (A *City News* spokesman denies that this offer was made.) For managing editor, Charles settled on the more flamboyant William Federici, an editor at the *Daily News* and onetime Maurice Nadjari flack, and placed his son Chris in charge of day-to-day newsroom operations.

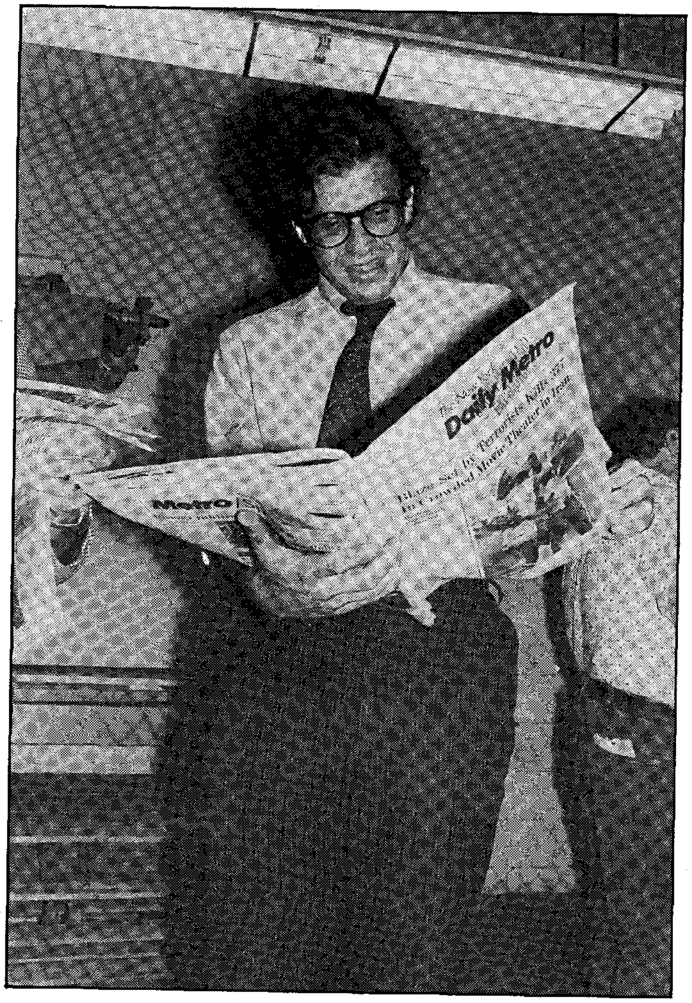
"I laid down the law on two things," says Federici. "Union wages or better and no interference from the Hagedorns on editorial policy." In the end, Hagedorn decided to pay his writers $400 a week plus $100 in expenses.

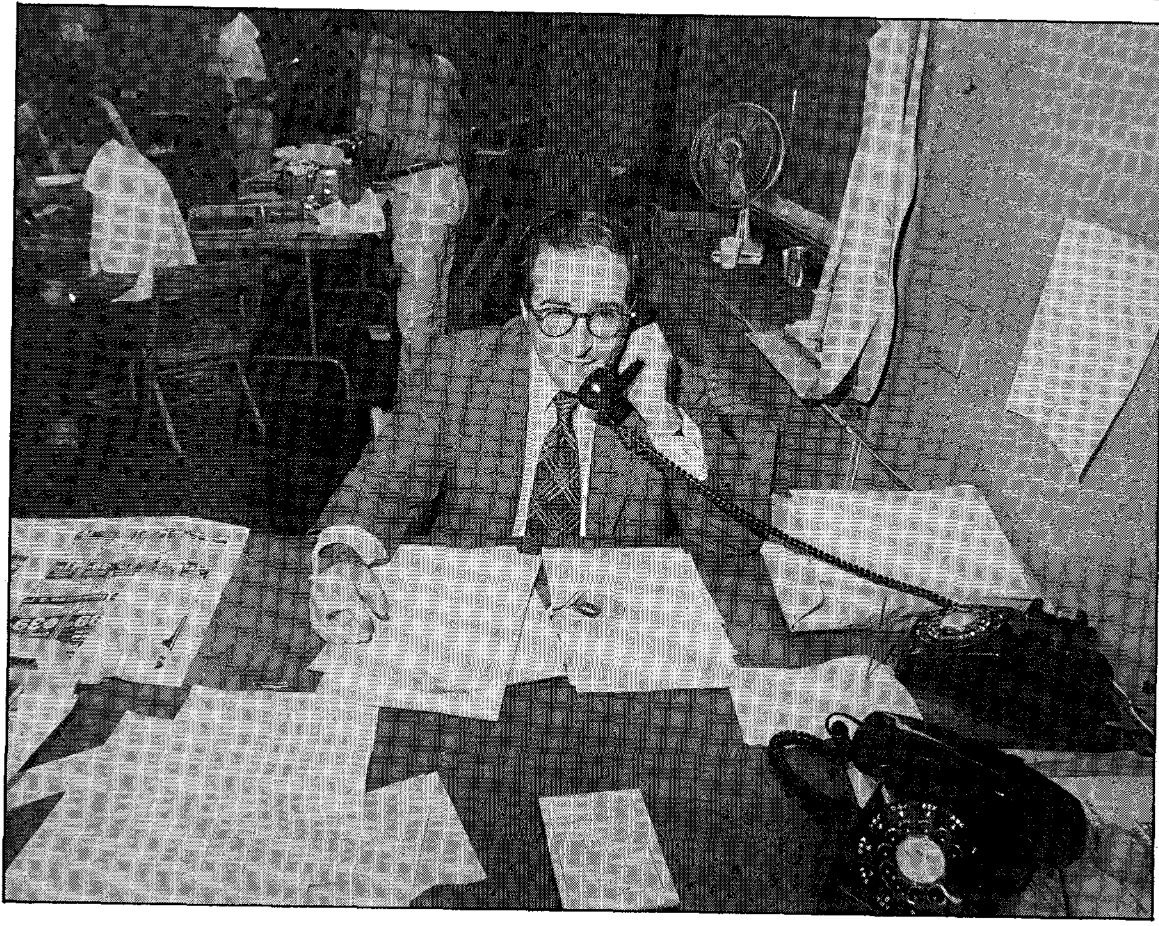
On another front, Hagedorn clinched the best of the available *Times* retail-advertising salesmen. They have been selling at $1,650 a page (a rise of $150 since the launch) massive amounts of store advertising along with a substantial number of classified pages. The result has been daily *City News*es of 96 pages, sometimes more, and a Sunday edition stuffed with two inserts that has exceeded the 200-page mark.

Of course, the fatness of the paper produces horrendous production problems at *City News* printers in Somerset, New Jersey, and often the print run has been been cut for the paper to be on time for delivery. The Hagedorns claim a 400,000-plus circulation, but the usual print run, according to distribution sources, is actually closer to the 280,000-to-300,000 range. With these forces in line, Hagedorn stands to make a substantial profit on the strike, regardless of its length.

"What money I make out of this I'll probably spend in a sanatorium in Switzerland," Charles said of his looming lush bottom line. "We're serving a purpose of giving people a paper to read. Somehow word got out that we were being helped by the New York *Times.* Their delivery system is very substantial. The *Times* has jumped on our paper as *the* paper, and we're very pleased."

The irony is, of course, that the *City News,* unlike its competitor, the *Daily Metro,* has no pretensions of being a makeshift carbon of the New York *Times.* The *News* has name reporters—Frank Lombardi, John Corry, Bernadine Morris, Tony Burton, Donald Singleton—but they're working under the handicap of an impossibly early





The powers in the press: *Since the newspaper strike began on August 9, three new interim papers have cropped up on the scene. Frederick Iseman (top left) has been busying himself with the* Daily Metro; *the Stern brothers (above—Gary, on the left, and Mark) came from Florida and Detroit to start the* Daily Press; *and Chris Hagedorn (left) and his father, Charles, have moved up from their string of community and trade papers to the* City News.

Photos: left, Harvey Wang; right, Gary Halpern; bottom, Nina Meledandri

"... The Yale-graduated Iseman saw the newspaper strike as a way to solidify his pretensions to being a mover and a shaker..."

deadline and no chance for late-breaking inserts. Some days, the *City News* locks up at 3 P.M.—the *Times* can normally accept copy until two in the morning—so the printing plant can cope with the ad-fat paper. "It's like writing in cement," wailed one reporter, complaining about the lack of editions.

At the *Daily Metro*, editor Richard Roberts, usually an editor at the New York *Times*, follows the *Times* stylebook with pedantic precision. Every male name comes with a "Mr." and even Murdoch gets a formally correct "K." stuck in the front of Rupert. It's not a style that the *Post* publisher Murdoch cares for—in the last few weeks he has been fairly derisive of the *Metro*'s quality. But it is the role of the *Metro* as a vacuum filler for the *Post*'s home-delivery system that concerns Murdoch more. Indeed, when a strike appeared inevitable, Murdoch began casting around for a way to fill the gap. Almost immediately after the strike, Fred Iseman, who was eager to start a strike paper, was introduced to Murdoch by the *Post* publisher's special assistant, Martin Fischbein, a good friend of the fledgling publisher.

Iseman, whose connections include a father at Paul, Weiss, Rifkind, Wharton and Garrison, saw the strike as a rapid way to solidify his pretensions to being a mover and shaker. A '75 graduate of Yale (he wrote a piece for *Esquire* on his college years called "Nothing Happened"), Iseman lived in Morocco for a year, spent a year on Capitol Hill as an aide to Democratic Senator Patrick Leahy of Vermont, worked in Frank Church's presidential bid, and got himself on the Nassau County end of the Jimmy Carter '76 effort. One of his superiors in that effort recalls Iseman as "very bright and very arrogant. He was abrasive to the politicians. He felt they were dolts and he knew everything."

He had lured Richard Avedon into helping out on a dummy of a magazine he plans to launch called *Moving Up* (designed, perhaps coincidentally, for the aggressively work-conscious, upwardly mobile under-35s) and then got himself a job he'd desperately wanted—an assistant to *Times* op-ed-page editor Charlotte Curtis. In this, Iseman made the mistake of failing to tell people that he was a *temporary* replacement for the departed David Schneiderman—a fact that didn't endear Iseman to the folk at the *Times*. Yet, because of his extravagant start-up plans already formulated, Iseman seemed to fill the bill for Murdoch's need of a *Post* substitute during the strike. When the walkout began, Murdoch resources went into action: a guaranteed distribution of 150,000 copies of the *Metro* through the home-delivery system; introductory calls made to advertisers and distributors; arrangements for Weinberg News to truck the paper to wholesalers; and operating loans made available as needed. As a preventive measure against any other publisher taking over the *Metro* once the strike ended, Murdoch took out a right of first refusal.

Even with Murdoch's assistants propping up Iseman, the *Metro* hit the stands five days after the *City News*. Significantly, the lateness allowed the Hagedorn publication the benefit of the first Sunday's worth of advertising. And the *Metro*'s advertising staff—mostly culled from the *Post*—struggled against the superb contacts of the *Times* team at the *City News*.

Furthering these difficulties was the walkout of *Metro* editorial staffers, most of them from the New York *Times*. They finally woke up to what everybody else knew—that Murdoch really was the force behind the paper. The walkout hasn't helped advertisers' confidence.

Like *City News*, the *Metro* has had its production problems. The paper is set in hot type on East 45th Street (eighteen jobs for Bert Powers's out-of-work printers) and printed in Hightstown, New Jersey, at the Walter Annenberg–owned plant, and in Jersey City, New Jersey, the home of the Jersey *Journal*. Until the *Metro* was able to get a second printing facility during the strike's second week, papers had been late to the distributors, and not all of what Iseman said was a 400,000 print run had always reached the stands or home subscribers.

Personal controversy and penny-ante drama continue to riddle the *Metro*. Talk that a visit by metropolitan editor Sydney Schanberg to his colleagues on the *Metro* sparked the walkout is vehemently denied by Schanberg. He went, he says, at the invitation of then editor Alvin Davis and Roberts for a morale-boosting appearance to the 43rd Street troops.

Times reporters, who as a group are more loyal to their paper than most others, were unhappy about some murmurs coming out of 43rd Street as the strike progressed. For example, publisher Arthur Sulzberger sent down a Labor Day note to the staff inside the building, congratulating those who were crossing the picket line and adding, "I should like to tell you how much I admire and respect you, who indeed are the *New York Times*." It was signed "Punch" and sent shivers down the spines of some *Times* reporters at the *Metro* and elsewhere.

The Sulzberger memo was reinforced by executive editor A. M. Rosenthal's increasing exasperation at being unable to publish. At times, says a Rosenthal colleague, the executive editor can't understand how any reporter could be so disloyal as to work for another's paper.

How much money does Iseman think he's going to make out of his paper after paying back substantial loans to Murdoch? "It all depends how long the strike lasts. If I get a nice piece of change out of this, I'll be very happy. If I can pay my American Express bills, I'll be pleased." Actually, some of his profits might be realized through payroll savings; the *Metro*, at a scale of $75 a day for most reporters, is the least generous employer of the three new papers.

The Stern brothers arrived in town when the strike was a week old. They holed up at the Doral Inn—site of the newspaper negotiations—and figured after some talk at the bar that the strike would be a long one.

Gary Stern went to Long Island City, visited Carl Levy, executive vice-president of Metropolitan News, and asked for distribution and money up front. Levy, who'd been through the same gig with Iseman ten days before, said no to advance money but yes to distribution. An arrangement on the latter issue was made during a Saturday-night rendezvous in an Oyster Bay restaurant. Eventually, the Sterns were brought together with the *Daily News*, which, like the *Times* and *Post*, was looking for a way to protect its home-delivery routes; the *News*'s franchised home-delivery dealers agreed to handle copies of the *Daily Press*, with the *News* itself consenting to do what Metropolitan News refused—subsidize those copies at 4 cents each.

For content, the Sterns asked Don Flynn, editor of the *Daily News* "People" page, to throw together a staff with the caveat that the paper look as much like the *Daily News* as possi-

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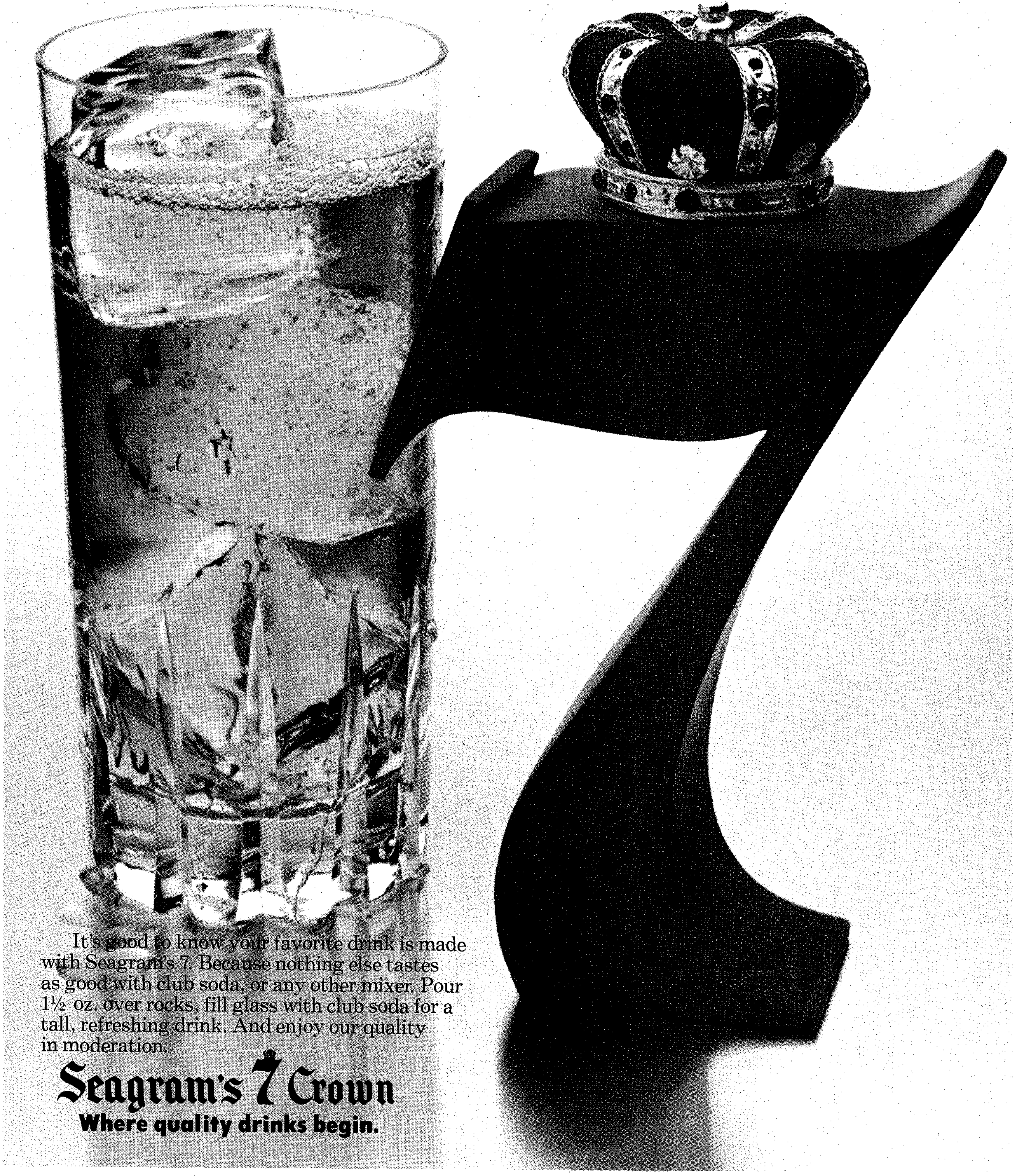

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"...Reporters at the *Daily Press* are receiving the heftiest pay; it's calculated, in fact, on union scale at the *Daily News*..."

NEW YORK NEWSPAPER PRINTING PRESSMEN'S LOCAL UNION No. 2 AFL CIO ON STRIKE
TIMES

Time marches on: *Striking pressmen picket the* Times *in a walkout some say could last until Christmas.*

ble. Gary Stern then sat down with Craig Ammerman, bureau chief of the Associated Press in New York. What he wanted was a cash deal for A.P. wire service at substantially less than a standard $10,000 a week. Sources say he offered Ammerman a personal cut if the bureau chief could swing it. Ammerman is said to have replied, "You can buy me, but you can't buy the A.P." The Sterns ended up with A.P., but with no special deal involved.

By the time the Sterns got into their machinations, printing plants within easy reach of the metropolitan area were in short supply. They eventually struck an agreement with several, including one in northern Pennsylvania, J&W in Brooklyn, and a press in Chinatown. But for all its diverse printing, the New York *Daily Press* has managed to be the most on-time paper of the three. A helicopter rented nightly from Duane Marine, a New Jersey pollution-control company, gets pages to Quakertown, Pennsylvania, in time for the printed paper to be trucked to Long Island City for distribution by 3 A.M.

Who are the Stern brothers? They had a huge success with a strike paper in Detroit in 1964 on which they are reported to have made around $750,000; a year later they went into Baltimore well after a strike started and kept a paper going for just four days; they made another foray into Detroit in 1967 for two months; and during a 1970 strike in St. Louis they tried to get a paper off the ground, but after a week gave up. Mark Stern says he owns the *Jewish News,* a liberal weekly in southern Florida, and the *Mark Allen Review,* an entertainment sheet for Fort Lauderdale and other southern-Florida hotels. Gary says he has "investments, real estate, and a skateboard park in Detroit."

To reassure a major distributor of the *Daily Press*—it has been the thinnest of the three and noticeably low on advertising—Gary Stern sent along an emissary, Les Taubman, a builder from Detroit. Taubman introduced himself as the brother of Al Taubman, the biggest shopping-center entrepreneur in the country, now involved in a multi-million-dollar land deal in California.

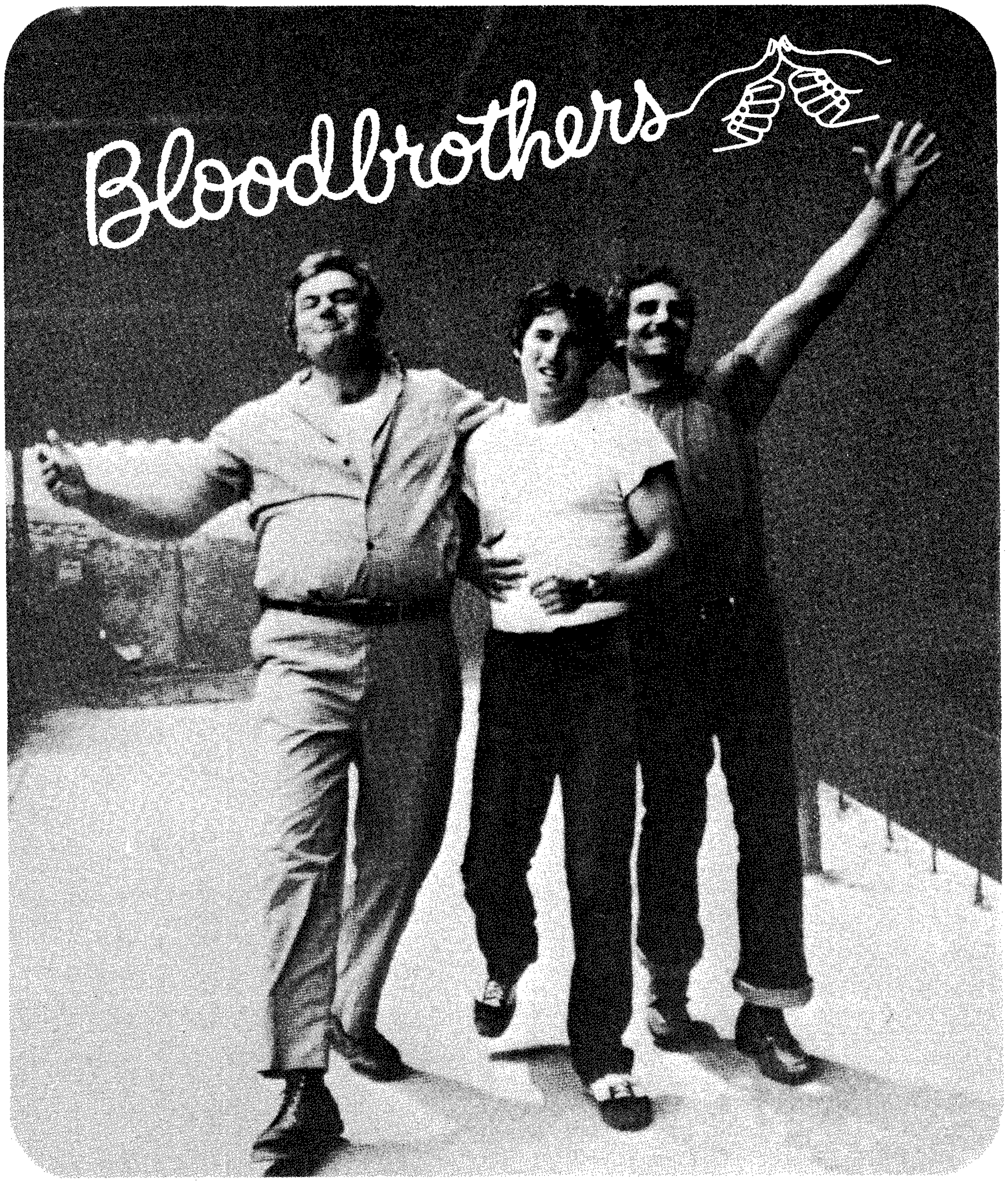
But Les Taubman doesn't seem to have the business acumen of his immensely wealthy brother. He is still remembered in Detroit real-estate circles for losing millions of dollars after one of his backers in a prefabricated-home venture was investigated by the Securities and Exchange Commission for Mafia connections.

In any event, the *Press* is still being successfully distributed. Of all the reporters on the three papers, those on the New York *Daily Press* are getting the heftiest checks: $1,051.44 every two weeks. The check, in fact, is calculated at the new pay scale of the Newspaper Guild at the *Daily News.*

So far, the brothers are pleased with their New York venture and are already looking to conquer new horizons. Their ambitions are aimed at Boston, where the *Globe* is facing a strike. Says Gary, "We've always wanted to do two papers at a time." ■

Photograph by Harvey Wang

The story of ambition and triumph...The story of a hero.



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A Mole in Our Midst?

By Michael Ledeen

"...Intelligence analysts, including more than one ex-CIA chief, say a foreign agent may have penetrated the administration..."

Seven months ago, a low-echelon, 23-year-old Central Intelligence Agency officer allegedly stole a top-secret manual detailing the operations of the most important and complex American surveillance satellite and sold it to the Russians.

Although it deeply disturbed the United States intelligence community, this event seemed at first like an aberration, an isolated breakdown in what has traditionally been the most impenetrable security system in the West. Repetition seemed unlikely.

But since March there have been other events that when viewed jointly have instilled an even greater fear among some of America's high-level intelligence specialists and elected officials. The fear is that the United States administration and the CIA have possibly been infiltrated by one or more Russian agents.

Intelligence sources from a variety of countries stress that American security-leak problems may be merely coincidental, that the Russians may have made their discoveries through other means. Nonetheless, the best-informed people in this field—including more than one former CIA director—are privately saying that the responsibility for the United States' recent difficulties may arise more from the activities of a "mole" than from incidents related solely by a slim thread of chance.

In reaching the conviction that at least one foreign operative, or "mole," is at work within our government, the intelligence-community sources point to three events: the already mentioned alleged theft of the satellite manual; the defection of a CIA operative "in place" within the Rumanian government last July; and, most spectacularly, the formulation and results of a counterintelligence experiment run by the CIA to discover the possible existence of a foreign agent in a high position in the U.S. government.

Spy in the Sky

The case which first so unnerved the Western intelligence community was the reported theft of the manual describing the KH-11 satellite surveillance system. According to press reports, the manual was removed from the control room in CIA headquarters in Langley, Virginia, by William P. Kampiles. Kampiles, who was hired for less than $15,000 a year as a "watch officer," has allegedly told Federal Bureau of Investigation agents that he simply took the manual home from work one morning, following his night shift at Langley, and eventually sold the document to a Russian agent named "Michael" in Athens in early March.

The apparent theft of the KH-11 manual is of importance both to the United States and to the other NATO countries, for this system of surveillance was the basic means of gathering information on Russian strategic developments. The nature of the KH-11 system (which has often been mislabeled the "Big Bird" satellite) obviously remains a highly classified secret, and only its basic principles are known. It has at least three complicated sensing systems and lenses said to be so accurate that they can distinguish between civilians and military men from an altitude of 200 to 300 miles. Its infrared and multi-spectral sensing devices make it possible to locate large objects such as missiles, trains, or launchers, even at night, and to distinguish camouflage and artificial vegetation from real plants and trees. Also, the satellite is equipped with devices (such as side-looking radar) that can effectively "see" through overcast.

The KH-11 transmits its information in a digital computer code via instant communications links to earthbound stations, where it is reconstructed in visual form. These direct transmissions give it a big advantage over other spy satellites such as the "Big Bird," where discoveries are recorded on high-resolution film, periodically dropped back to earth in re-entry capsules, and

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Michael Ledeen is executive editor of the Washington Quarterly: A Review of Strategic and International Studies.

Illustrated by Warren Linn

"...The Russians' knowledge about the KH-11 is said by one former intelligence officer to be the most serious disaster since 1960..."

snatched in midair from their descending parachutes by a giant Y-shaped hook on the nose of an air-force C-130 cargo plane. The risks of this approach are obvious.

Yet, despite the precision of the KH-*11, it is vulnerable to deception. As* long as the exact nature of the system remained secret, the United States could reasonably assume that the Russians were not capable of taking the precise steps necessary to falsify the information recorded from the satellite. But now that the Russians know enough about the resolution of the lenses, the nature of the infrared and multi-spectral photographic equipment on board, and the way in which the information is gathered and transmitted, they can take steps to "blind" the KH-11. In fact, what originally tipped security experts to the reported sale of the manual was Russian ground movements that seemed designed to thwart specific KH-11 capabilities. In any event, it may not be entirely accidental that at the same time the intelligence community was reeling from the alleged robbery, the Defense Department (which along with the CIA launched and operated the KH-11) announced that it would soon build a new version of the U-2 spy plane.

The Russians' knowledge about the KH-11 is considered so grave that one former high-ranking intelligence officer said it was the most serious espionage disaster since the defection of two National Security Agency officials in 1960. Curiously, the two—William Martin and Bernon Mitchell—who went over to the Soviet Union nearly two decades ago, carried similar information dealing with the nature and location of American sensors used to monitor Soviet communications.

The most significant implication of the KH-11 theft, say knowledgeable officials, is that the ability to obtain information about Russian strategic developments has been compromised so seriously that it is now doubtful that America could reasonably expect to verify Soviet compliance with a possible strategic - arms - limitation treaty. Although proponents of SALT (the treaty) argue that there is little harm in the Russians' knowing about America's monitoring abilities, intelligence experts take a very dim view of the situation.

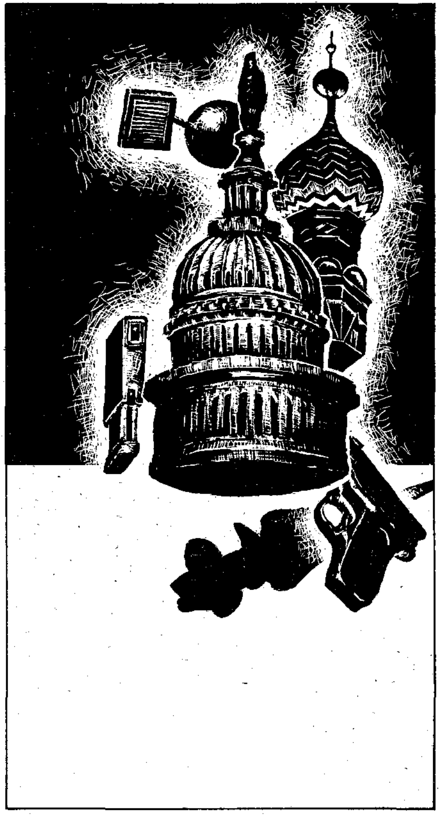
Indeed, Senator Birch Bayh (D., Ind.), the chairman of the Senate Select Committee on Intelligence, has suggested the research and development of an even more advanced, less vulnerable, and, it is hoped, secret system, both to ensure SALT verification and to provide reliable intelligence during crisis confrontations.

Yet, aside from these purely technical matters, there remains the fear that this intelligence coup was not merely the apparent work of a low-level employee operating on his own but part of a pattern that points to penetration at a far higher level.

Stolen Questions

The Kampiles case still contains many unanswered questions. As Cord Meyer Jr., a former CIA official now associated with conservative causes, put it in a recent article in the Baltimore *Sun,* "Why was one so young, untrained, and untested assigned to work in the operations center through which the most sensitive information flows?"

This is standard procedure. The operations center works through the night, and the CIA has long employed junior officers for such tasks, as older employees are reluctant to work the night shift. But Kampiles himself hardly seems to meet the criteria for someone in such a position: He reportedly wished to work in operations but is said to have lacked the aptitude. Some sources who have examined the case say that there had already been suggestions that Kampiles was a loner and should not have been given such a delicate task. In any case, he *was* in the operations center, he *did* have access to the KH-11 manual, and he has since reportedly told the FBI that he passed the manual to his Russian contact in exchange for $3,000 "on or about March 2, 1978."



But there appear to be problems with Kampiles's behavior following the alleged transfer of the manual.

Upon his return to America from Athens, he reportedly wrote a letter to a former colleague at the CIA saying that he had received money from the Russians and had been asked to obtain information. Should he, he asked, pass "disinformation" to the KGB? To intelligence analysts the letter actually seemed to be a confession of guilt.

The CIA has long known that the KGB (the Russian intelligence network) does not pay "on spec," that it only pays for services actually rendered. So the Kampiles letter was a red flag: It told the CIA that he had apparently already committed espionage. They then, we are told, initiated a search to discover what was missing, and Kampiles was arrested on August 17 and charged with espionage and theft of government secrets.

It may be that Kampiles was igno*rant of this bit of intelligence lore, but* those with long experience in the business say that many signs suggest that the KGB instructed him to write the letter, knowing that it would lead to his arrest. Yet why would the Russians "burn" an agent who had reportedly given them their greatest intelligence coup in nearly two decades? In short, the fear is that Kampiles was sacrificed to provide the United States with a plausible explanation for the loss of its secrets and to protect a higher-placed agent, a "mole."

The notion that the Soviet Union has infiltrated the CIA is what former agency chief Richard Helms once called "the constant nightmare of every director." He added last week that "the Kampiles case raises the question of whether or not there has been infiltration of the United States intelligence community or government at a significant level."

The CIA was already aware of a major leak concerning the KH-11 well before the Kampiles letter, for there was a top-secret security check going on in March to find the source of the leak. The timing is of paramount importance; if the CIA was already looking for the source of the leak in March, then either Kampiles apparently gave the Russians the information before March 2 or the KGB had already obtained it from another source. Some Washington sources believe that the latter happened.

If this is true, there is still a Russian agent somewhere in the administration or the intelligence community.

The Great Escape

Ion Pacepa, the Rumanian vice-minister, went to West Germany last July to negotiate a venture with the VFW-Fokker Company for the manufacture in Rumania of the VFW 614 aircraft. By the end of the month, Pacepa had disappeared from his Cologne hotel. He has not since been seen in public.

Actually, Pacepa had long worked as a CIA agent in the Rumanian intelligence system and had been an important source of information, particularly regarding Rumanian and Russian espionage in Western Europe.

According to a Reuters dispatch at the end of August, Pacepa had "revealed that a Communist spy is active at the highest levels of the West German establishment." This so-called revelation led to an emergency meeting of the Bundestag in late August in order to vote to lift parliamentary immunity from a deputy suspected of being the agent in question. Other rumors suggest that Pacepa was the source of a spectacular article in the London *Daily Telegraph* this summer that accused a high-ranking member of the governing Social Democratic Party of preparing plans leading to the withdrawal of West Germany from the NATO alliance.

But this is only part of the Pacepa story. According to intelligence sources in Washington, Pacepa insisted upon "coming over" after he discovered that he had been compromised. The Rumanians had learned about his CIA connection, and his arrest was imminent. Where had the leak come from? As in the Kampiles case, it is conceivable that Pacepa had made a mistake and inadvertently revealed his identity to the Rumanians or the Russians. But there was good reason to fear that information on Pacepa's role had come from Washington: Pacepa was working for the CIA. Did someone within the American intelligence community or the administration advise the KGB?

Pacepa is only one of many CIA agents in Eastern Europe to have been compromised in recent months. Indeed, in the last year or two several American agents operating under "deep cover" in the Soviet Union have been compromised and eliminated.

No apparent explanation exists for these intelligence coups; we only know that the agents are no longer functioning. Pacepa was luckier. He found out in time that he was in jeopardy and was able to escape to the West.

The Mole Hunt

The CIA has long lived with the possibility that a major penetration might someday occur. According to former directors William Colby, George Bush, and Richard Helms, the agency is itself structured in such a way as to prevent this from happening and to severely limit the damage should such a penetration actually take place. Yet Colby eliminated much of this compartmentalization, and security measures are, in the final analysis, only as good as the people who apply them and submit to them.

What this essentially means is that the agency can maintain tight security only if morale is excellent. At the moment, morale in the CIA is at an all-time low.

One former high-ranking CIA official says that he sometimes thinks he is living through a sort of "twilight of the gods," with the agency in a grave crisis, the old guard in either disrepute or failing health, and the Congress and the public more critical than sympathetic. This, therefore, is an ideal time for the KGB to step up its attempts at infiltration, both inside and outside the CIA. It is no accident that there have been so many cases of reported espionage in the headlines in the past year, including the Kampiles case, the attempt to obtain naval secrets in New Jersey, the conviction of two Americans who sold satellite secrets to the Russians, and the collaboration of a United States Information Agency employee with a foreign citizen to pass classified documents in Washington.

WARREN LINN

Predictably, in the midst of all this, the CIA has attempted to test the possibility that a "mole" is operating in the American government.

Following the discovery of the KH-11 theft, CIA counterintelligence designed a controlled, top-secret experiment. Documents that ostensibly contained highly sensitive information were circulated among a small number of top government officials. Included within the papers was some information which, if transmitted to the Soviet Union, would in all probability provoke a response which could be monitored by counterintelligence.

Shortly after the documents were distributed, the predicted response from Russia occurred. What this meant was that someone high in the U.S. government had purposely—or perhaps inadvertently—passed what was believed to be secret data to the Russians.

The Next Moves

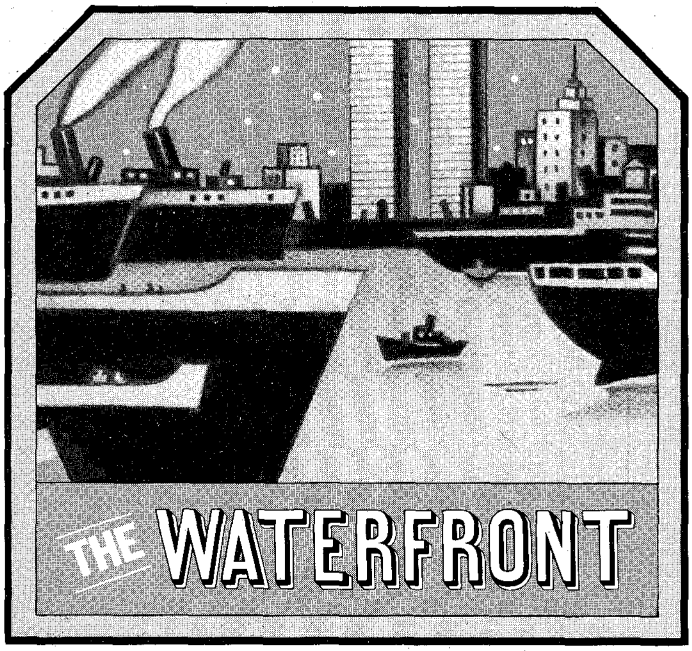
No one today knows whether there is a "mole" in Washington or Langley, but the events of recent months have grim implications for the ability of the United States to conduct foreign policy. Strategic planning depends upon a nation's ability to gather information about clandestine foreign activities, and the loss of agents and top-secret information about our satellite technology has already greatly reduced America's information-gathering apparatus.

This throws into question both the verification of future nuclear and military agreements and the capacity of the United States to react to an international military crisis.

Furthermore, the recent security ruptures within the intelligence community seriously reduce the ability of the CIA to recruit and operate agents in the field. Already concerned about the continuous assault on past sins, the agency now knows that prudent people think long and hard about the safety of working for the CIA; as Ion Pacepa and others would testify, it is an increasingly perilous business. Perhaps it is becoming more difficult to determine just precisely who the enemies are. ■

Hope on the Waterfront

By Roberta Brandes Gratz



"... Increasingly, New Yorkers are viewing the 578 miles of New York shoreline as a new opportunity, as the resource that made the city great and now could do so again ..."

Imagine this:

Dining, country-inn-style, on the Upper West Side along the Hudson.

Hanging out on Manhattan piers, buying fresh produce from upstate farmers who come in by boat—or having a picnic on an upper-level landscaped oasis next to the water.

How about spending a weekend at College Point, Queens—bicycling, bathing in Long Island Sound, and, later, dining and dancing?

Or picnicking on the banks of the Harlem River? Or traveling by ferry to a long stretch of the South Bronx shore that offers amusement parks, hotels, campgrounds, restaurants, marinas, political rallies, and clambakes?

Fantasies of the future? No, echoes of the past. These things are only a sampling of what New York City's waterfront once meant. And they provide a tantalizing hint of what it could mean again.

When New Yorkers think of the waterfront at all, they are likely to think of rotting piers and shrinking job opportunities in shipping and commerce; of parking lots for city vehicles and dumping grounds for garbage; of power plants and land speculation; and, mostly, of highways that have cut them off almost spitefully from many miles of the water's edge.

But increasingly New Yorkers are viewing the 578 miles of New York shoreline as a lost opportunity, as the resource that made the city great and now could do so again.

After a decade of public pressure to reclaim the waterfront for recreation, there's hope that more will be gained in the next five years than in the last twenty. Not because anyone has found a pot of gold, and certainly not because current city officials are more determined to be the heroes of the waterfront than prior leaders have dreamed of being. But because a lot of encouraging things are happening at once.

Grass-roots action: Despite government impediments, neighborhood groups are proving that empty piers and misplaced parking lots can be turned into valuable recreation space. Small miracles like Brooklyn's Fulton Ferry, the Grand Street Park, and the Bronx River Restoration have inspired organizations to move ahead without waiting for the city to act.

Federal leverage: The Clean Water Act, which is ridding the waterways of raw sewage, and the Coastal Zone Management program, which is aimed at finding ways to accommodate competing needs, are forcing New York to develop policies that are years overdue.

Competition from other cities: While New York clings to its heavy-metal vision of waterfront economics, it's hard to ignore the financial benefits of waterfront recreation projects in Boston, Seattle, and other port cities. Recreation is big business.

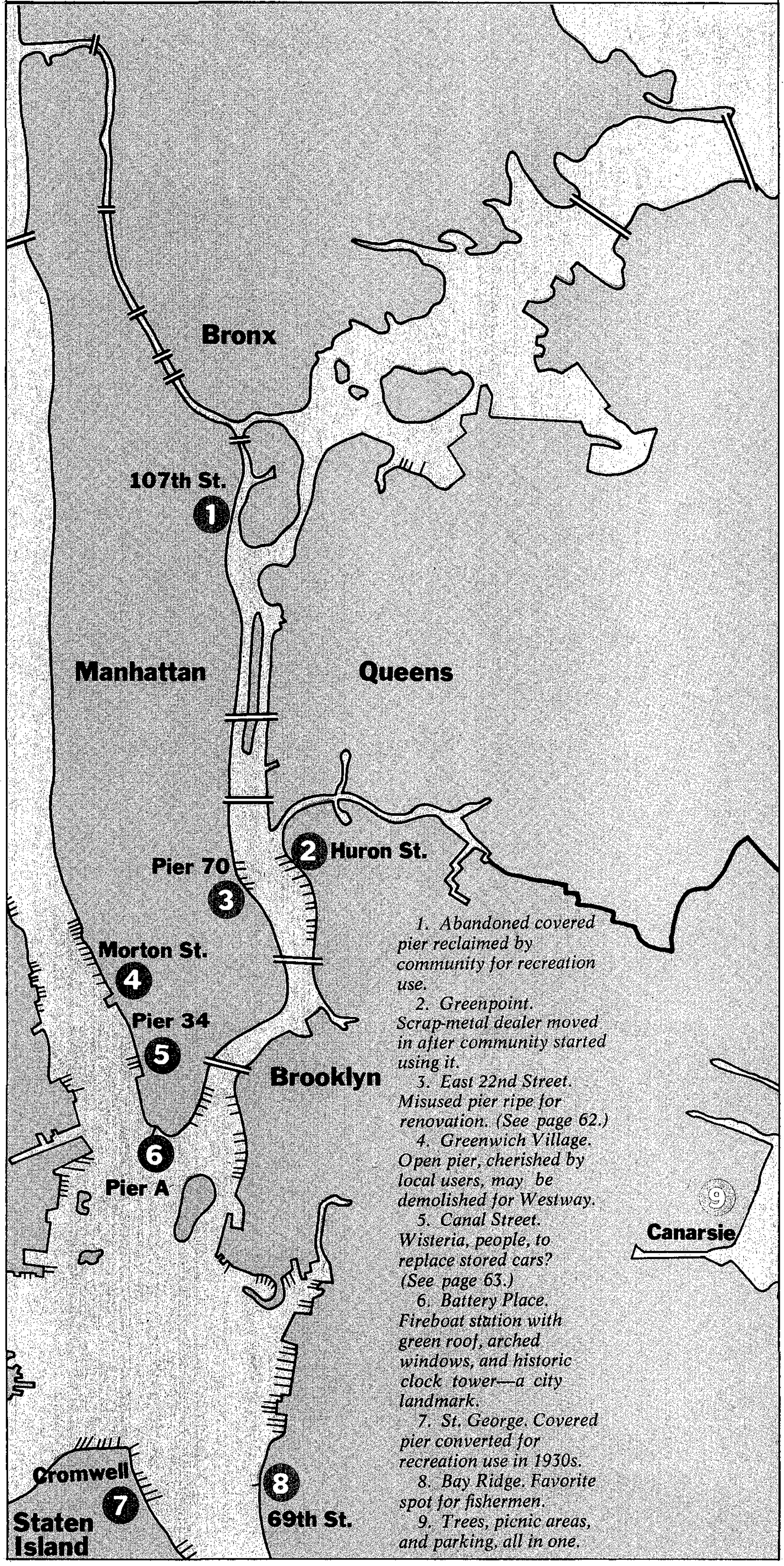
Then there's the potential effect of Gateway, the first truly urban national park, which will be developed over the next twenty years by the National Park Service. It includes Breezy Point, Jamaica Bay, Staten Island's Great Kills Park, and New Jersey's Sandy Hook—26,000 acres of wetlands, beaches, historic sites, and waterways. "It is a totally water-related, water-surrounded park—with no access to it by water," notes Eugenia Flatow, one of the city's most energetic waterfront activists. City and federal officials have noticed this too, and they are considering bringing back waterborne transportation to a city that once had scores of interborough ferries.

For all these reasons and more, there's some cause for optimism. But meanwhile, many of the patterns and policies of the past continue. To speculate on where the New York waterfront may be going, it is depressingly necessary to see where it came from.

Even in the early decades of this century, when pleasures of the harbor

Logo design by Dave Calver

Nine Piers That Could Be Real Delights



1. Abandoned covered pier reclaimed by community for recreation use.
2. Greenpoint. Scrap-metal dealer moved in after community started using it.
3. East 22nd Street. Misused pier ripe for renovation. (See page 62.)
4. Greenwich Village. Open pier, cherished by local users, may be demolished for Westway.
5. Canal Street. Wisteria, people, to replace stored cars? (See page 63.)
6. Battery Place. Fireboat station with green roof, arched windows, and historic clock tower—a city landmark.
7. St. George. Covered pier converted for recreation use in 1930s.
8. Bay Ridge. Favorite spot for fishermen.
9. Trees, picnic areas, and parking, all in one.

Map by Vladimir Yevtikhiev

abounded, large stretches had already been turned over to unsightly activities and unsavory characters. For evidence, one need only look at Tudor City, the twelve-building complex which was erected at First Avenue and 40th Street in the 1920s. On the East River side these buildings are virtually windowless. They were designed this way to spare occupants the sight of waterside tenements, slaughterhouses, and generating plants.

Highways? Public housing? Storage space? Put it on the waterfront.

"It's always been the easiest land to turn over for such uses," says Robert F. Wagner Jr., chairman of the Planning Commission. "It was readily available, cheap, and needed no relocation."

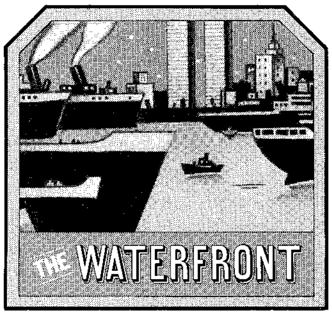
Little wonder that recreational use of the waterfront has ranked one above miscellaneous in the government's list of priorities. There is no citywide policy; many agencies—seven by some counts, as many as seventeen by others—have jurisdiction. Some lease their piers at ridiculously low rates to parking-lot operators who make a fortune. Some turn over valuable space to concessionaires without competitive bidding. And too often, when community groups try to claim unused space, gates go up—or, as on the Huron Street pier in Greenpoint, scrap dealers begin to move in.

It is not just the city. The Army Corps of Engineers, not always diligent in its mission of maintaining navigable rivers, is now planning to eradicate flotsam by removing many Manhattan piers, although some could be fixed up and used for fun more cheaply than they can be torn down.

Then why tear them down? Because the corps's budget contains no money for rehabilitation, just demolition.

Meanwhile, acres of shoreline from South Richmond to the north shore of Queens go unused. The city's idea of "reclaiming these areas was high-rise housing, but in many cases—Coney Island is a sad example—community activists had the sense and strength to

Piers report: *Here are nine piers that do provide, or could provide, first-rate water-recreational facilities for New Yorkers. They range from 107th Street in the north to Canarsie Pier in the south and include some of New York's most beautiful old buildings and exquisite views that defy age. Says Robert F. Wagner Jr., "We can't be grand. We have to find things that can be done quickly."*



> ". . . Maybe the champion example is Manhattan's West Side piers, which people on all sides of the Westway battle cite as a case of planned decay . . ."

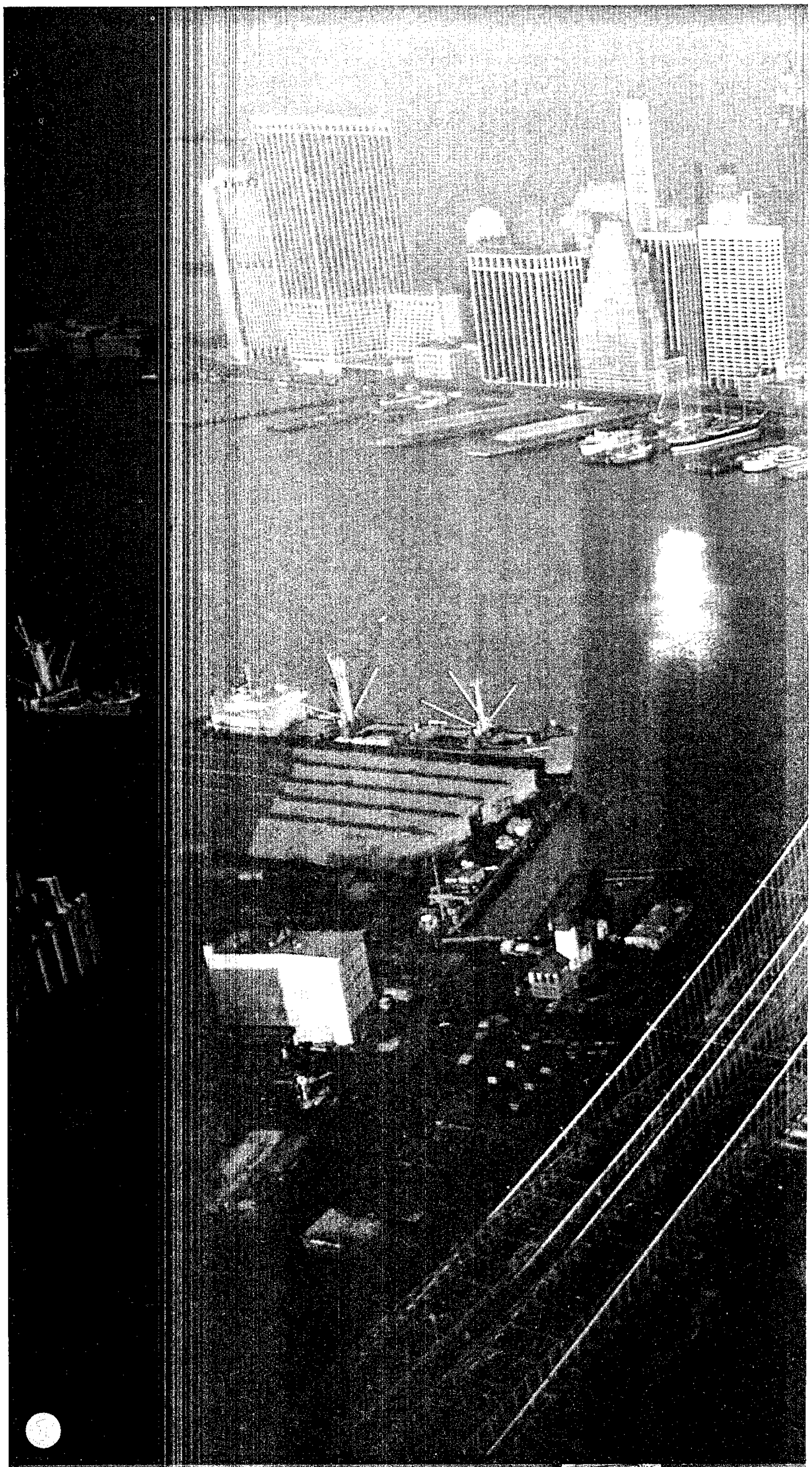
prevent such projects. The large-scale housing approach has been discredited—the ill-conceived Battery Park City moves ahead anyway—and enough has happened to prove that recreation can provide lucrative alternatives. Large chunks of waterfront continue to be held in limbo for years, either for industrial or high-rise development.

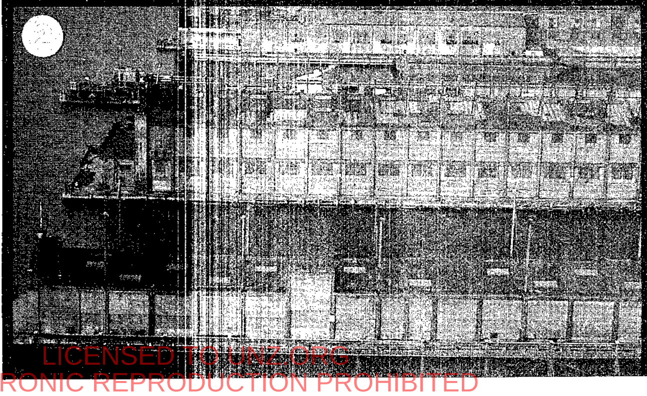
"The entire South Bronx waterfront is being kept for industrial use," says Rex Curry, the assistant director of the Pratt Center for Community and Environmental Development. "But how many vacant industrial sites do we need?"

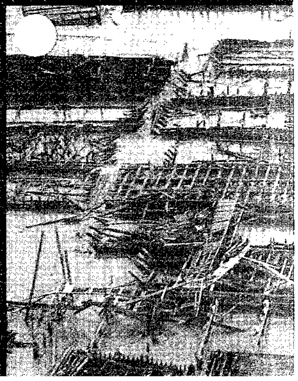
These are just a few examples that have led Wagner to conclude that "deliberate, conscious actions by government" are largely to blame for abuse of the waterfront.

Maybe the champion example is the West Side piers, which people on all sides of the Westway battle cite as a textbook case of planned decay.

Some Westway advocates contend that a super-expensive depressed highway and large-scale housing are needed to open the West Side shore to the public. But a developer was ready three years ago to invest $1.5 million in private funds at three village piers, at 11th and Jane streets, for a marina, a restaurant, ten tennis courts, and a park. Representative Bella Abzug got $1.2-million from the federal government for the city to *(Continued on page 67)*

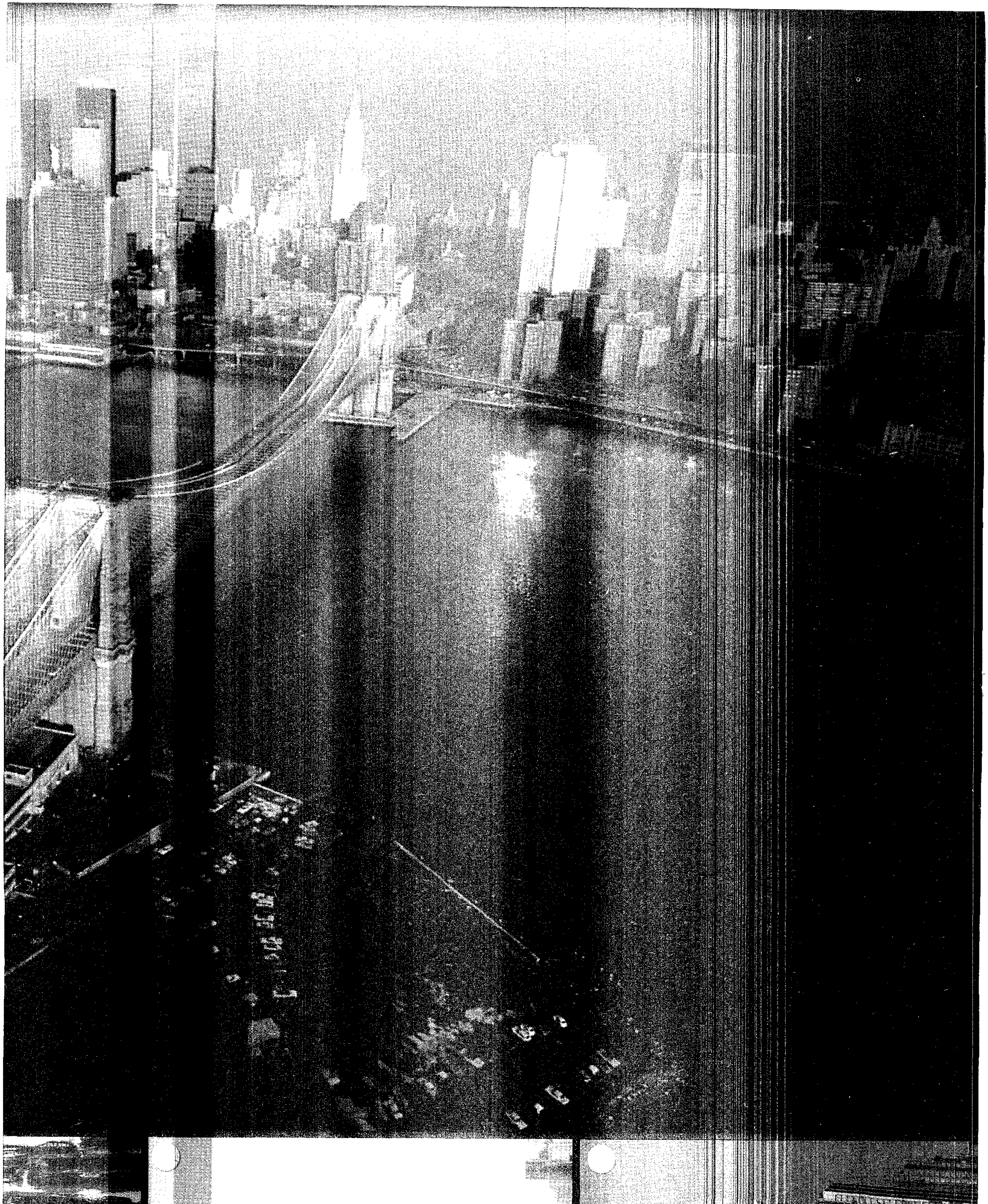


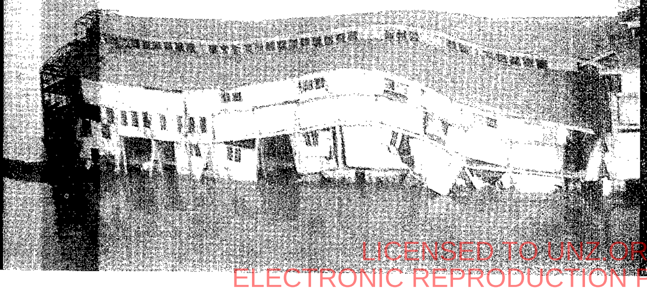


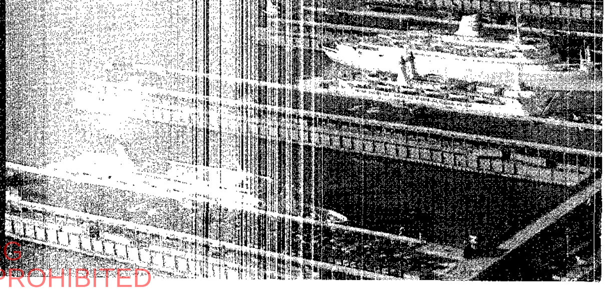


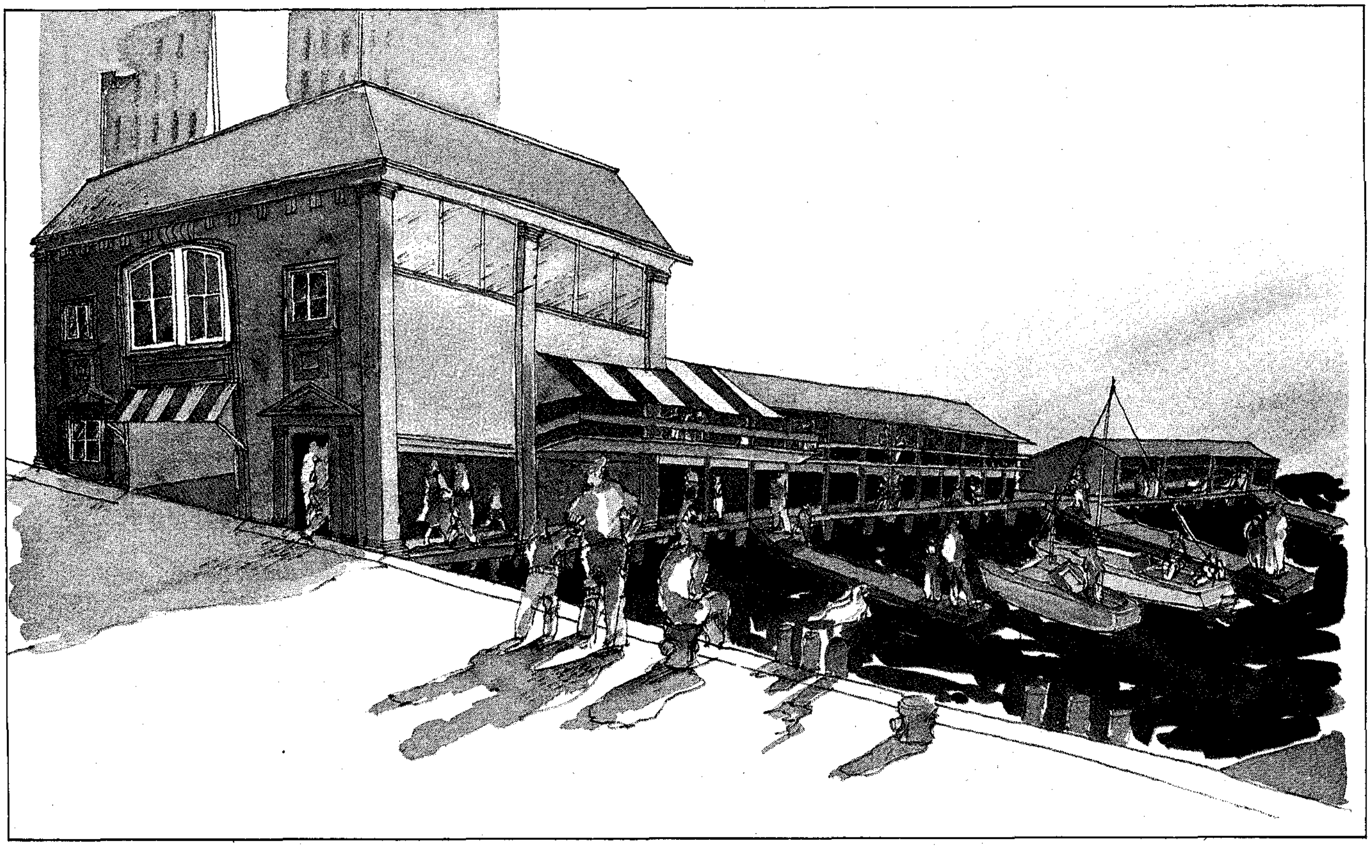
Harbor blights: *New York's waterfront today. (1) Brooklyn's spectacular view of Manhattan; (2) abandoned piers along the Hudson; (3) derelict barges in Kill Van Kull; (4) collapsed pier near Morton Street; and (5) the terminals at the Hudson and West 45th Street.*

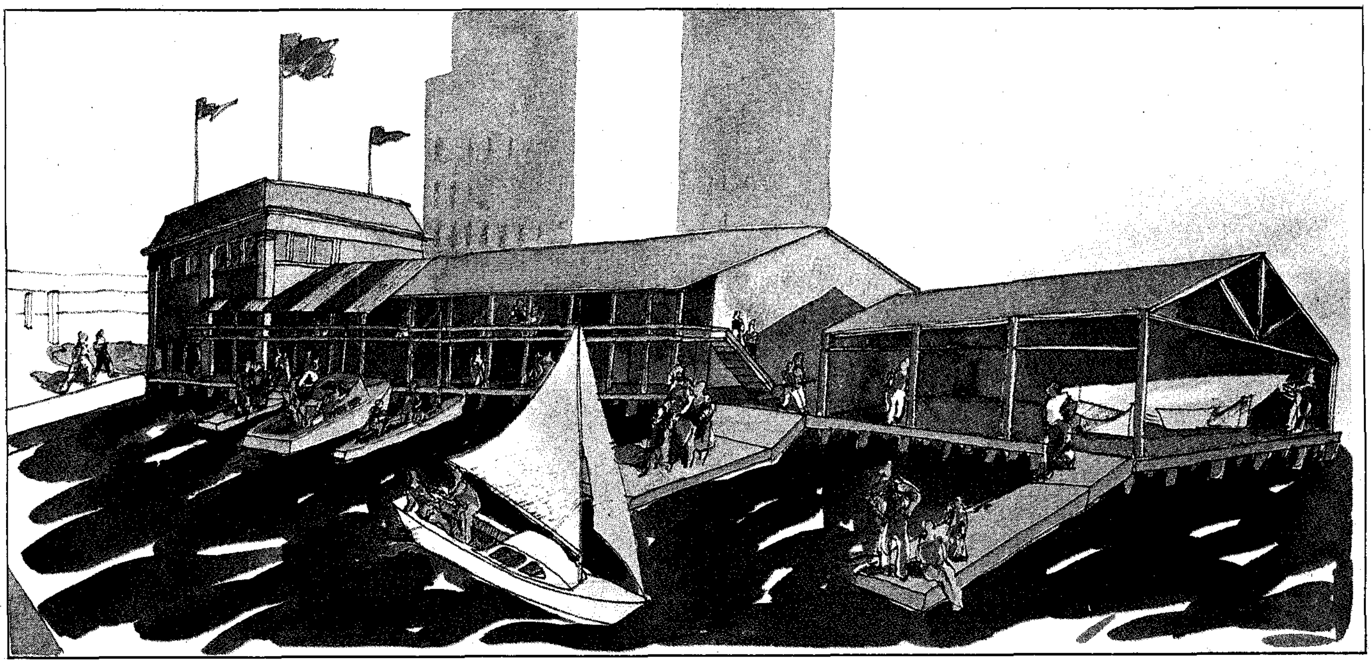
Photos: Kip Colligan from George Meade's WOR helicopter





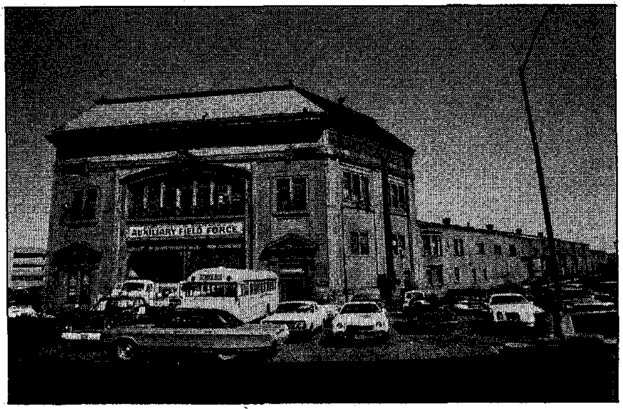




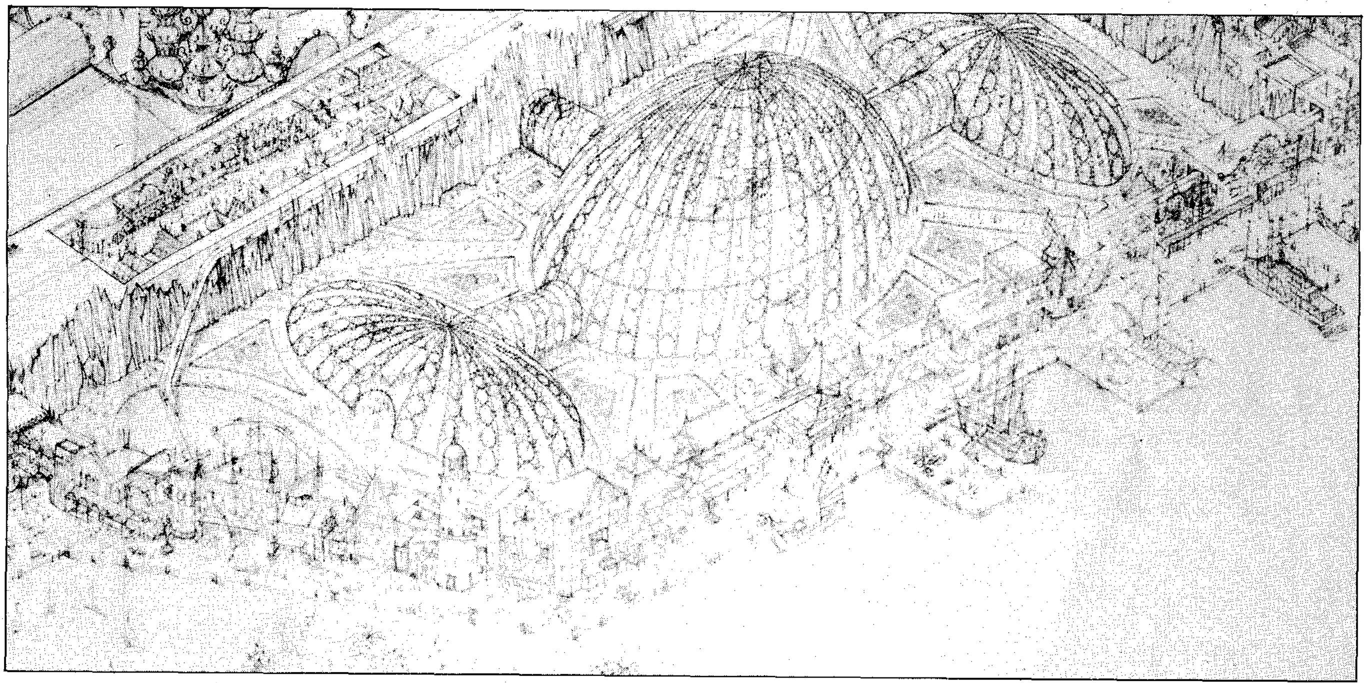


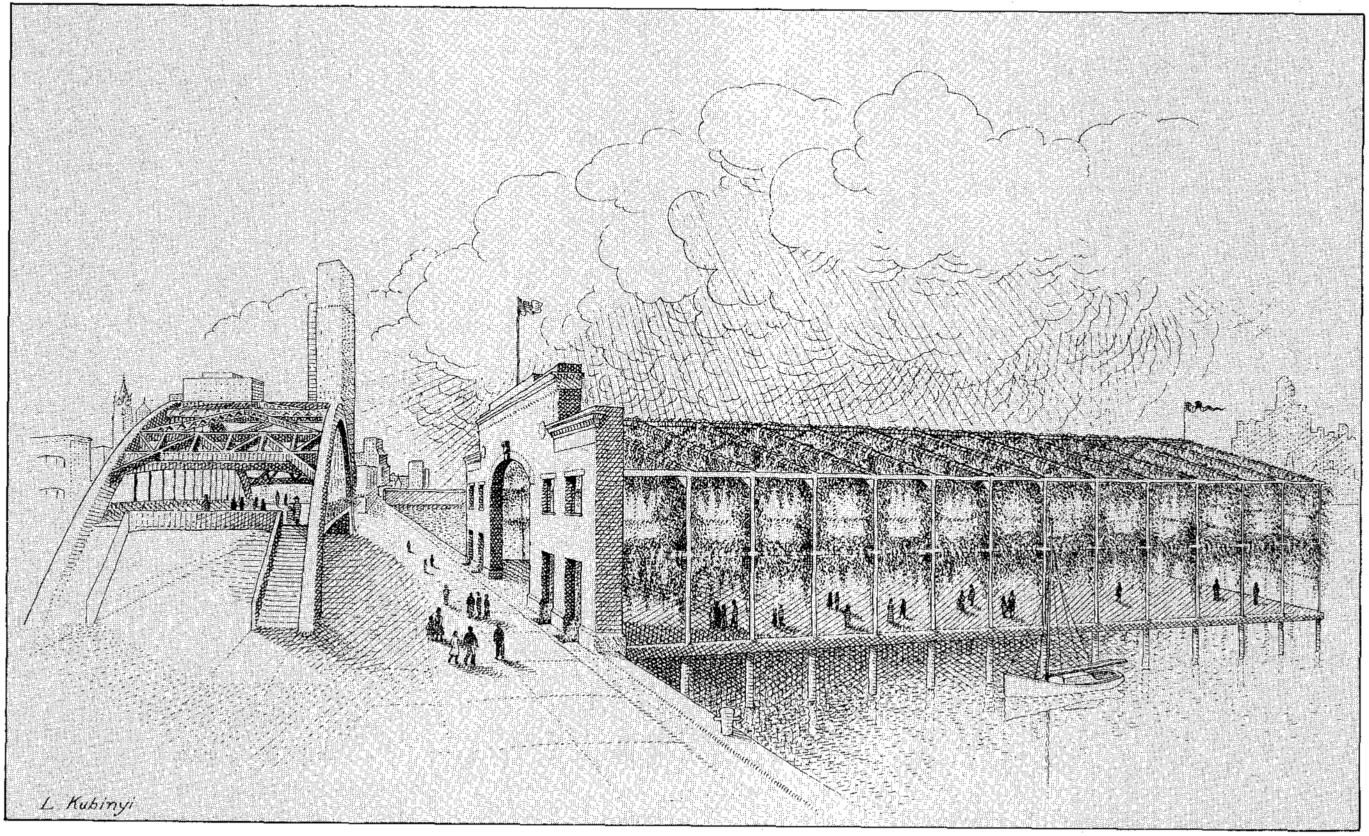
Restaurant Complex for Pier 70

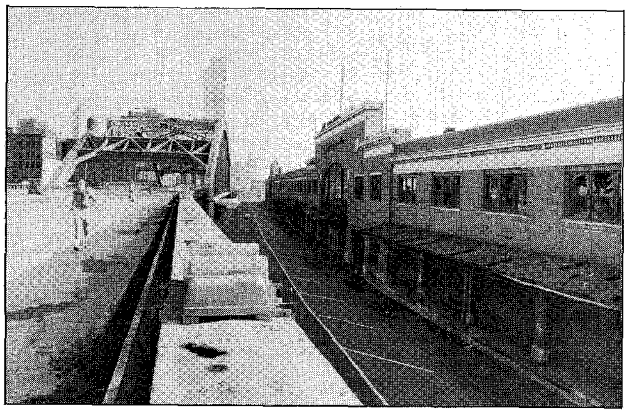
Architect Theo Prudon suggests that at Pier 70, just south of the Waterside apartment project on East 22nd Street, the front section of the existing building, right, be retained for its pressed-tin siding and slate mansard roof. He would rebuild most of the main section of the building, opening its sides and creating open spaces, building out the docks, as in drawings above. Prudon says his vision for use of the pier would be a logical extension of the marina just north of Pier 70.



Illustrations by Laura Cornell; photograph by Stephanie L. Marcus







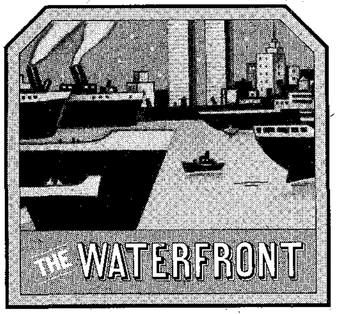
LeRoy's Fantasy

Two other concepts of what might have been, or could be, for New York City piers. Top, Warner LeRoy's architectural firm took a look at West 42nd Street, site of the old Netherland Hotel and broken-down piers, and made of it a Disney-like fairyland.

Arbor on the Water

Bruce Kelly, a "preservation and landscape architect," did his number, above, on Pier 34 at Canal Street. Abandoned cars are now stored there, but Kelly's quite workable dream for the drab reality at left includes wide, open spaces and lots of wisteria.

Illustration: bottom, Lazlo Kubinyi; photograph by Stephanie L. Marcus



Possibilities Of Ferry Place Park

By Fred Powledge

> "... A tall, ugly fence cuts off the park from the rest of mainland Brooklyn; the residents are used to government arrogance and have cut doors..."

There is a tiny shard of waterfront real estate not far from downtown Brooklyn that offers one of the finest scenic views in the entire metropolitan region—a water-level prospect of lower Manhattan that is rivaled only by the sight from the Staten Island Ferry. It is claimed to be illegal for New Yorkers to take advantage of that view, and if current plans are carried out, it will be impossible as well. The place will be obliterated, as nice places often are, in the name of economic progress.

The plot of land, which will be referred to here as a park even though some would deny that pedigree, lies at the foot of Brooklyn's Sackett Street, an empty, lonely place where bus drivers smoke at the end of the line and where I have seen the occasional stalwart from the 76th Precinct catching up on precious lost sleep. It is known locally, and even on some maps, as Ferry Place. Years ago, before we became civilized and started riding subways everywhere, passenger boats left there for the trip across Buttermilk Channel and past Governor's Island to downtown Manhattan and back.

Today Ferry Place is a little scallop of rubble and harbor flotsam: huge chunks of concrete that once formed the landing, their menacing steel reinforcing rods exposed like compound fractures; lost timbers, their weight tripled by years of being waterlogged; segments of ships' hawsers; automobile tires; mattress springs; the omnipresent bleach bottles and beer cans. A few feet from shore, remnants of the pilings that formed the ferry slips march in graceful curves out into the filthy water.

But less than a mile across the unobstructed harbor lies downtown Manhattan, its majestic gray buildings rising in incredible detail out of the seawater, shocking the New Yorker's eye, which is unaccustomed to seeing architecture at much more than a block's distance. There are myriad views of Manhattan, but this is one of the few that may be enjoyed from sea level. Hanging over the huge plane of moving water as it does, the city seems placed in a more honest perspective: It does not pose proudly on some strong, high bluff, but rather sits almost precariously on a low, fragile-looking island. It reveals its dependence, which so many of us hard-boiled, sophisticated New Yorkers would like to deny, on nature, and it reminds us, as no view from the Promenade up in Brooklyn Heights can, that New York is a water city with deep physical, cultural, and emotional ties to the sea.

There is practically no place in the city where those feelings may be nurtured, because New Yorkers have pitifully little access to the water. For those of us who live in northern and western Brooklyn, it's almost as easy to travel to Manhattan's Riverside Park as it is to find waterfront recreation closer to home. Even then, we are restrained by "No" signs from actually touching and feeling the water.

You can feel it, though, at Ferry Place Park. The water laps at your feet, and you can smell it, and you can gauge the tides, and you can tell which direction the wind's coming from, and you can see the action of the current. Ferry Place Park is not a spot for kids with killer transistor disco machines, nor is it a track for purposeful joggists. It attracts old couples with folding lawn chairs, and love-struck youths, and other misfits among us who have managed to avoid classification.

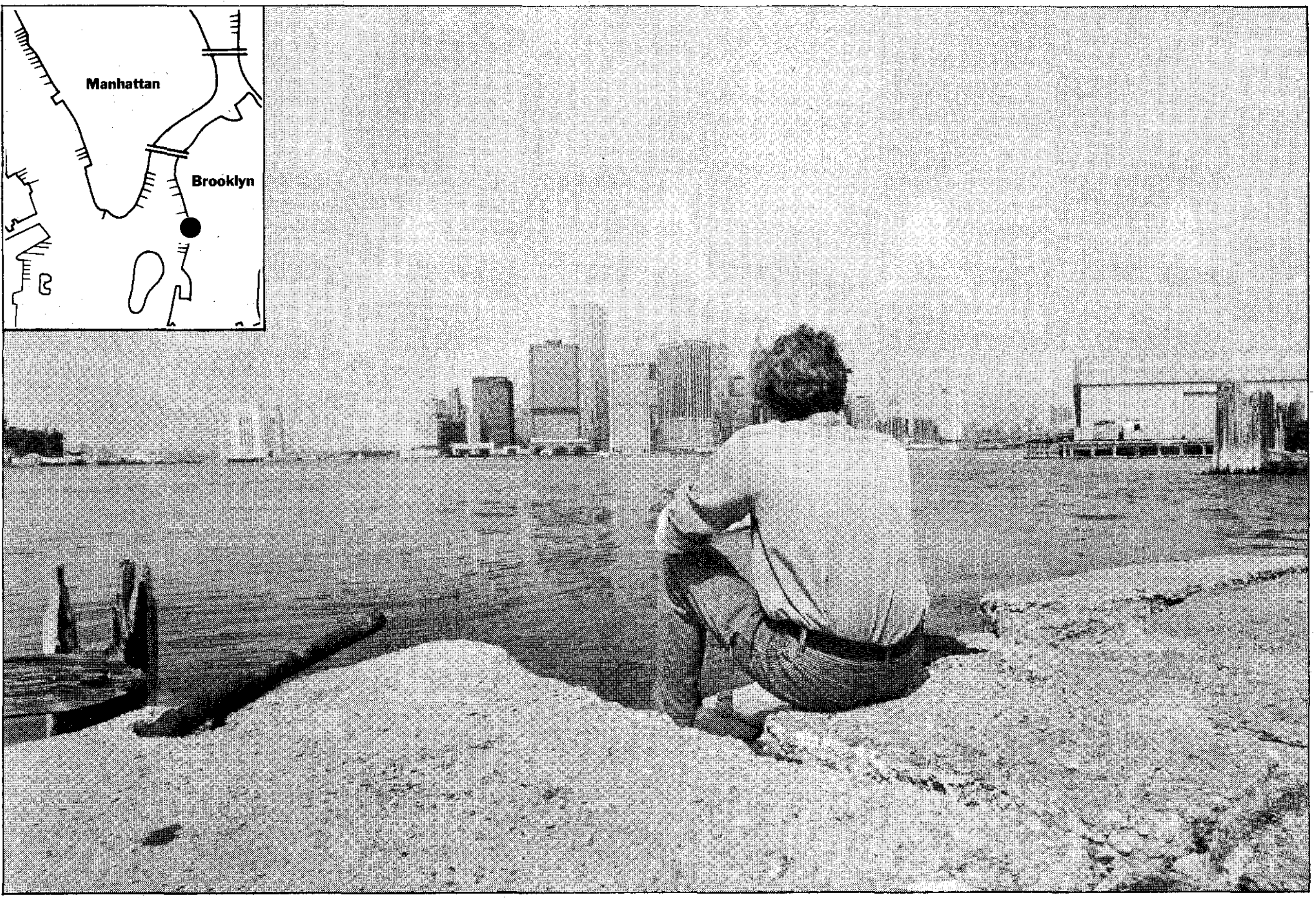
It also draws people who are willing to break what others say is the law. A tall, ugly fence cuts Ferry Place Park off from the rest of mainland Brooklyn, and the Port Authority of New York has attached three signs to it declaring, in English and Spanish, that trespassers must stay away. The residents of South Brooklyn who like to use the park, however, are accustomed to the arrogance of government and of the Port Authority, which is a principal contributor to the physical and other corruption of the waterfront, and they have cut doors in the tall fence. The Port Authority routinely closes the holes, and the people, bless their hearts, routinely reopen them.

It is uncertain in some minds that the Port Authority even has the right to maintain the fence. One of its officials, asked about the place, said that "according to our records, the city of New York owns it," has owned it since 1955, and had built the fence. Asked why, then, his agency maintained the fence and posted signs on it to keep people out, the spokesman said, "It's been listed as a safety hazard." Asked *who* had so listed it, he replied: "Our own people call it a safety hazard. People wanted to use the place. . . . The rocks get wet there, and they would be slippery and slimy. . . . It is deemed hazardous and unsafe."

Seven other government agencies, all of which might be expected to at least know who claimed title to the place, didn't. They included the city Department of Real Estate ("We can't find it," said a worker there); the Parks Department ("We have absolutely no holdings" there and "no evidence that we ever did have any such holdings"); the Triborough Bridge and Tunnel Authority, one of whose tubes runs beneath the plot; Marine and Aviation; Ports and Terminals; the City Planning Commission; and the Brooklyn borough president's office. (Several years ago, when I made another journalistic attempt to determine the ownership of the place, a Parks Department spokesman claimed that the land was on the books as parkland and that it was being leased to the Port Authority.)

Such confusion would seem to provide ironclad assurance of a continued existence for Ferry Place Park, the off-the-books, vest-pocket derelict with the fantastic view, as an unadvertised special in the Big Apple's catalog of charms. Indeed, I would not be writing any of this if the confusion were likely to continue, for it is probable now that the Port Authority will feel obliged to again seal up the fence, causing the residents to again dig out their wire cutters. But the confusion, and the park, may soon be at an unfortunate end.

After almost a decade and a half of municipal planning, studying, consulting, and collaborating with those who see the waterfront as a source only of money, not as a place of relaxation or recreation or solitude, or even as a place of mixed uses, a fairly definite effort is now under way to turn Ferry Place Park and the 71 acres around it into a $20-million terminal for container shipping. (This is the most recent in a long series of such plans, de-



View from there: *A visitor checks out view of Manhattan from Ferry Place Park, which isn't really a park at all . . .*

signed, as the press-agent puffery usually puts it, to "restore the Brooklyn waterfront to its rightful position of pre-eminence on the East Coast," etc., a claim that is probably bogus and certainly doubtful. One of the earlier plans was sweetened with the promise of a waterfront park at Ferry Place, but that evanesced like the morning clouds around the World Trade Center. The current plan says something about creating a small park some distance from the water.)

The little spit of land that is Ferry Place will be obliterated—indeed, it already has been, if you believe the artist's rendition that the Port Authority unveiled a couple of weeks ago and that shows unbroken cement covering the entire area. It will be paved, filled in, surrounded by a fence that does not tolerate wire cutters, and guarded by alien-looking cops of the sort the Port Authority classically hires to make sure New York's waterfront is not celebrated by New York's people.

There are a couple of microscopic hopes. (If only those little fish in the shallows were snail darters!) Mayor Koch and other politicians, including Planning Commission Chairman Robert F. Wagner Jr., came into the neighborhood one summer night to discuss with residents the waterfront proposal and others that seriously affect the area, and Koch declared that while the city had screwed the neighborhood in the past (i.e., during previous administrations), it wouldn't screw it anymore. Nobody's holding her or his breath, but it *is* an unusual promise.

And before the park can be destroyed, several hearings must by law be held on the entire waterfront proposal, and during that time various city agencies, particularly the Planning Commission, will be susceptible to pressures from citizens. "These plans are still open to public discussion," said Marilyn Gelber, the commission's able liaison person to South Brooklyn's community planning board. "I'm not convinced that we can't work something out. It's not too late, if this community can get together."

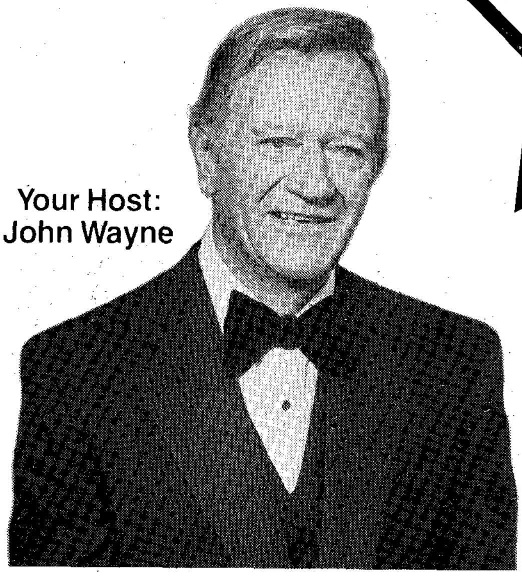
It's very difficult for the community to do that, because in recent years, as Koch acknowledged, the city has methodically destroyed the physical and emotional resources of the neighborhood. There is not much left for the remaining residents to organize around, short of elementary survival. The excuses for the destruction, of course, were economic and environmental progress, some of them rooted in the Robert Moses era of wholesale urban devastation: an expressway that severed the waterfront residential community from better-off brownstone neighborhoods to the east; a sewer project that killed three residents in collapsing buildings; the subsequent departure of poor but hardworking and decent people from their homes and businesses once the city's relentless attack was started. Another house collapsed on Columbia Street the other day. Some of my neighbors wonder if the ultimate agenda isn't conversion of the land into luxury housing, once the existing homes have fallen down or been condemned. It *is*, after all, the classic pattern.

At the moment, a lot of the people in South Brooklyn are more concerned about feeding their children than with lifting their eyes and gazing at downtown Manhattan's tall, gray monuments to mortgage lending, compound interest, plastic money, and Nelson Rockefeller's id. But if the waterfront plan goes through, more than the view will be lost. The proximity to the tides and currents and winds, to sea level; our rare access to the water city, wet and sometimes slippery and slimy and hazardous, but eminently real—these will be gone forever behind the No TRESPASSING signs.

Photograph by Nina Meledandri

You won't see this many stars shining for another hundred years.

Lucille Ball
Albert Brooks
Henry Fonda
Alex Haley
Pat Hingle
Bob Hope
Cheryl Ladd
Michael Landon
Penny Marshall
Donny and Marie Osmond
Charley Pride
Nelson Riddle
John Ritter
Sha Na Na
Red Skelton
Suzanne Somers
James Stewart
Elizabeth Taylor
Leslie Uggams
Jimmie Walker
James Whitmore
Cindy Williams
Henry Winkler



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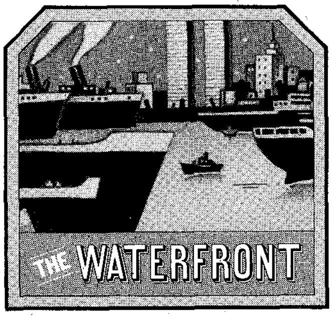


> "... Mayor Koch would like nothing better than to be remembered as the mayor who once again made New York truly a harbor city..."

(Continued from page 60) make repairs before leasing the piers.

Then, suddenly, the project was dropped because it would interfere with Westway. Fires followed. Those three piers are now among the first to be demolished; others may follow, like dominoes, right up the West Side, before it is certain that Westway will ever be built.

There is, of course, some good news. But indulge your masochism awhile longer and consider Riverbank, a beautiful park planned for the 28-acre roof of a sewage-treatment plant between 135th and 145th streets in West Harlem. The plant was put forward a decade ago as a big step toward cleaning up the water, and the community accepted it because the park was part of the deal.

Now the State Parks Department says the $24 million in the budget for designing and building the park is not enough and therefore the park cannot be built unless Washington puts up additional money.

Now, the good news.

☐ A new neighborhood has emerged under the shadow of the Brooklyn Bridge, in the historic Fulton Ferry district. The River Café, a floating restaurant, and Olga Bloom's entertainment barge, a floating concert hall, are big attractions. A toilet-seat factory has been converted to apartments. The National Maritime Historical Society has taken over the old marine firehouse, and a pleasant park has been developed. All of this has been difficult, but the success of it is now so obvious that Mayor Koch is looking for other places where similar things can be done.

☐ The Bronx River, a watery junkyard for cars, beds, and boiler tanks, has been largely cleaned up over the last four years under a program inspired by police officials and carried out by neighborhood volunteers and CETA workers. Grass grows, the garbage is gone; plans are in the works for a music barge, an outdoor theater, hiking and biking trails.

☐ A few years ago, the Parks Council and Williamsburg residents proposed a three-fourths-acre mini-park on the water's edge at the end of Grand Street. You can't wedge a park between factories, the city told them. But they did anyway, and today their half-finished project is cited by planners as a model of small-scale reclamation.

Victories like these are possible all around the city, but they are slow in coming. Staten Island's north shore, for instance, is rich in potential—the old Snug Harbor seamen's home, the historic Alice Austen Cottage, recreational piers, warehouses that could be converted to lofts—but its value is just beginning to be recognized.

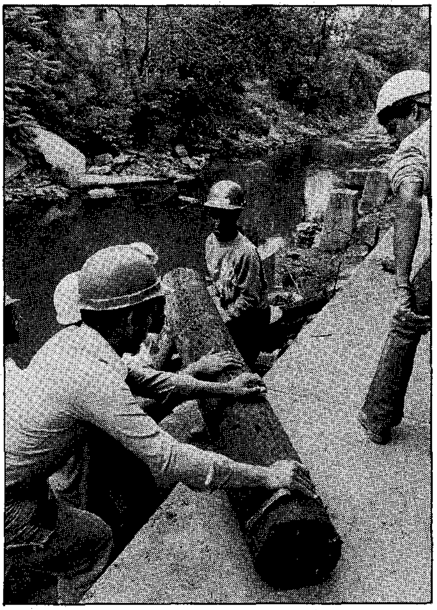
One of the problems, Wagner says, is that worthwhile small projects have often been overlooked in favor of impractical big ones.

"Planners have tried to deal with the waterfront on global terms," he says. "We can't be grand. We have to find small things that can be done quickly."

Mayor Koch, too, has expressed a strong interest in workable shorefront reclamation. "If I could be remembered as the mayor who once again made this truly a harbor city," he said in a recent interview, "nothing would please me more. That is definitely my goal."

Yet an eighteen-member Mayor's Waterfront Management Advisory Board, created last year to bring together city agencies and community, industry, and union representatives has still not been appointed.

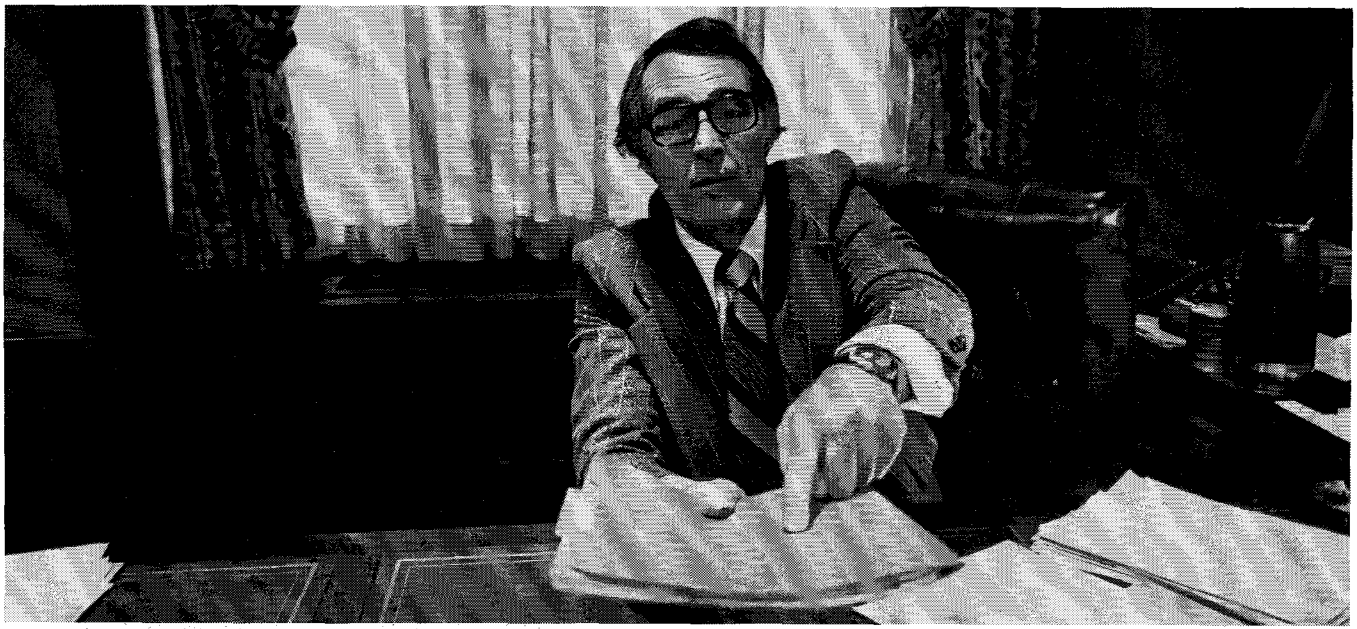
In the meantime, there is no interim strategy. Pier 70, just south of Waterside, had been scheduled for demolition but is now being re-studied for future re-use by city officials. It is one of the city's best remaining covered



Very constructive: *Bronx River Restoration Project goes on, above, and plans include picnic grounds and an outdoor theater. At right, view of the Brooklyn Bridge from floating River Café.*

Photographed by Stephanie L. Marcus

"There today or I don't pay!"



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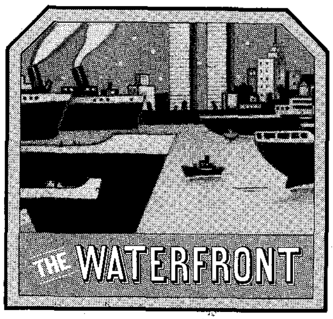
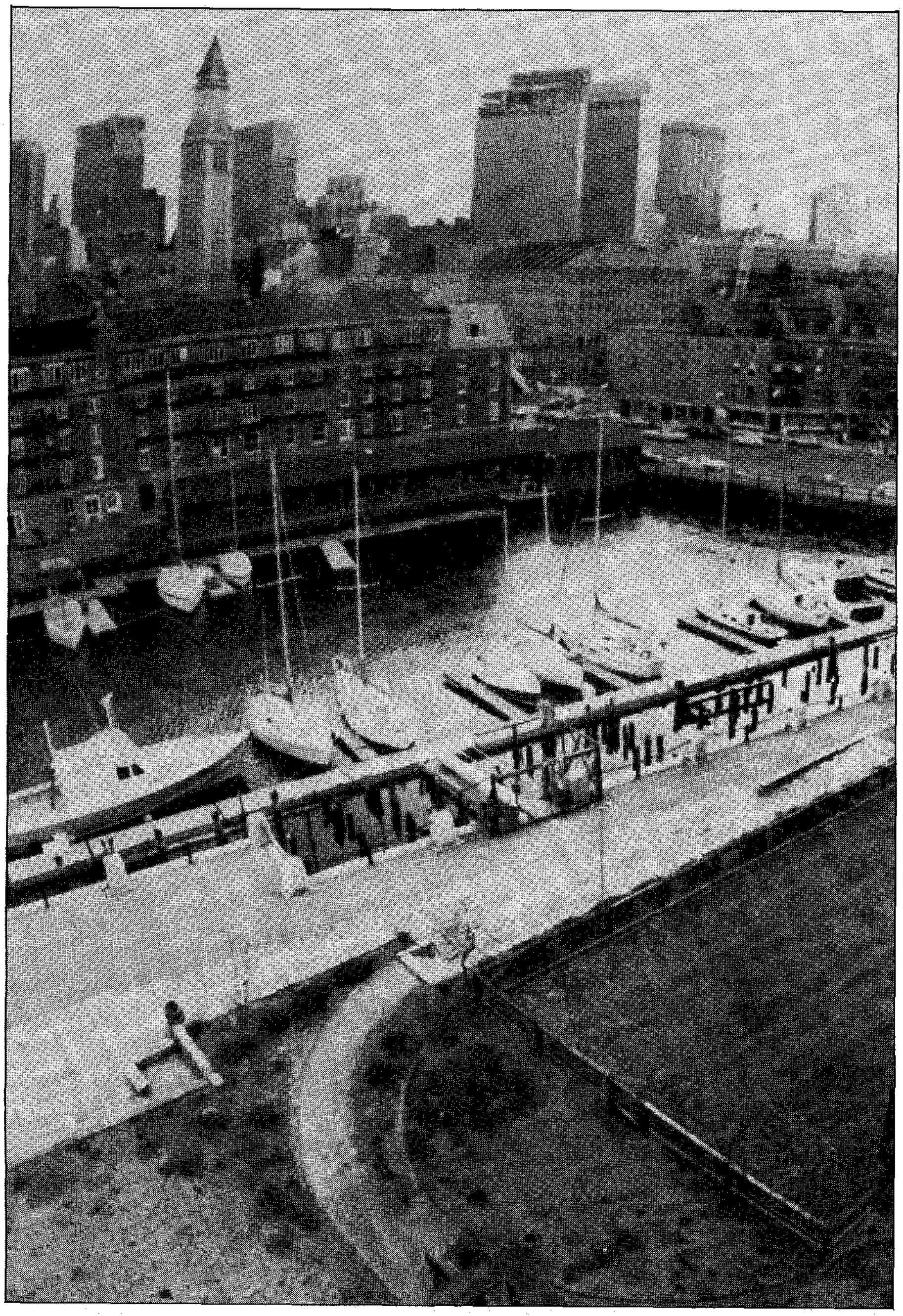


"... New York, of course, has the historic South Street Seaport, but for a city with 7.5 million people, it is simply not enough ..."



piers and has been recommended for listing on the National Register of Historic Places. Now it's a parking lot for Sanitation Department trucks.

If the Koch-Wagner approach can turn sites like Pier 70 into places that the public can use and enjoy, it must be counted a success. Still, looking at the accomplishments of other cities, it's tempting to wonder why New York has not developed a waterfront strategy somewhere between the "global" and the vest-pocket park.

Boston has brought life back to its waterfront with the conversion of abandoned commercial wharves into housing and shops and completion of a beautiful harborside park; the state has taken over Boston's harbor islands for parks. Seattle has converted piers into retail space, a spectacular aquarium, and restaurants, despite the kind of elevated-highway and traffic problems that Westway proponents contend must be eliminated to gain access to the water. Portland, Oregon, is replacing a waterfront highway with parkland and esplanades.

Philadelphia has its Head House Square area, Savannah its Factors Row. San Antonio has a cleaned-up river brimming with leisure activity.

New York, of course, has the historic South Street Seaport, eighteen miles of beaches and some fishing and boating facilities. But for a city with nearly 7.5 million people and an endless stream of visitors, these are simply not enough. ■

Setting examples: *Other cities have managed to clean up their waterfronts, such as Savannah, Georgia, above, with its renovated Factors Row, and Boston, left, which reclaimed its wharf area.*

Photos: top, Gunn & Meyerhoff, Architects; bottom, Black Star

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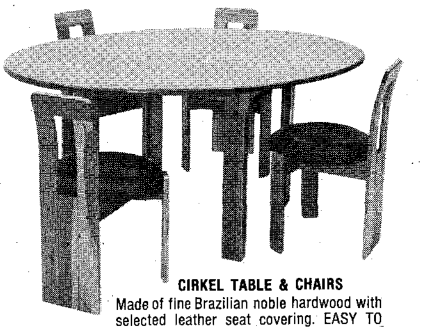

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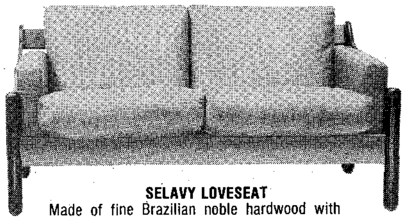

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Home Furnishings

Dressing a Room

Photographs by Barbra Walz

How are fashion designers' rooms like their clothes?

Rooms speak. Like the clothes we wear, they resonate with the vibrations of the person who inhabits them. Seeing someone's house is like viewing his secrets. Sometimes we learn more about the resident than he or she would choose to divulge. Rooms give us clues.

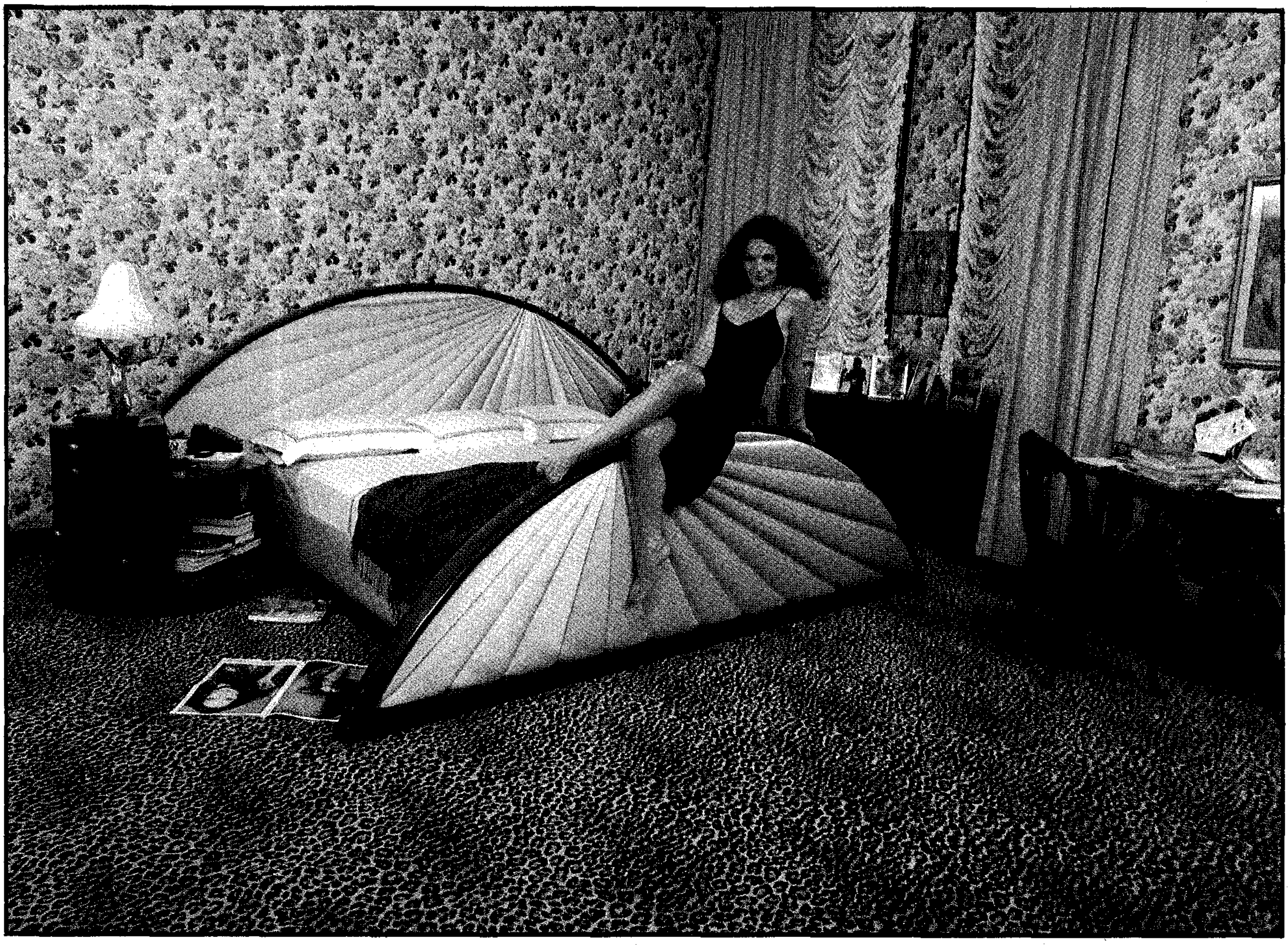
Coco Chanel, for example, liked her library best. With its Coromandel screens, its eighteenth-century gilt armchairs, and its huge, fawn suede sofa, it was her own self-made paradise. On a low lacquer table she kept a collection of chased-enamel boxes given to her by the duke of Westminster, her companion for several years.

"Look," she would say, "the outside is enamel—what is most precious, the gold, is inside." Her famous eyeglasses were scattered everywhere, as were gold-maned sculptures of the lion, her sign.

Her room was a statement about the woman, but it also said something about the clothes she designed—well put together and, above all, elegant.

Living spaces are, of course, like the Westminster boxes—what's most precious is inside, hidden from view. What do we expect, then, when given the chance to look at the favorite rooms of today's fashion designers?

To find out, we went to the homes of five of them and asked them to show us their favorite rooms. We did not find Coromandel screens. **—John Duka**



Diane Von Furstenberg: "I don't sleep much. I'm not so old, you know."

Ms. Von Furstenberg (below) is the leopard lady of the fashion world. Her bedroom, like the slinky clothes she designs, is sensual, with its rose-print wall fabric, leopard-print carpet, and bed designed by Dakota Jackson. "A fixture behind the headboard shoots out rays of light. It's nice."

Willi Smith: "My kitchen is the one room that has any sense of humor."

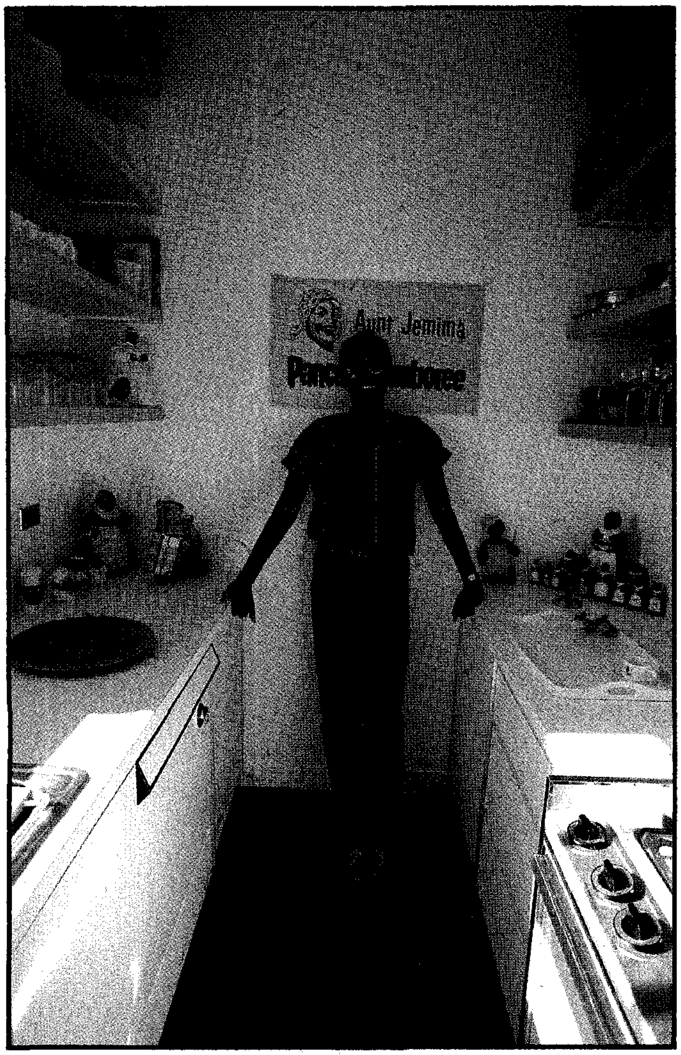
Smith (below), the new kid on Seventh Avenue, has also got a new apartment in the Village, most of which is fairly Spartan.

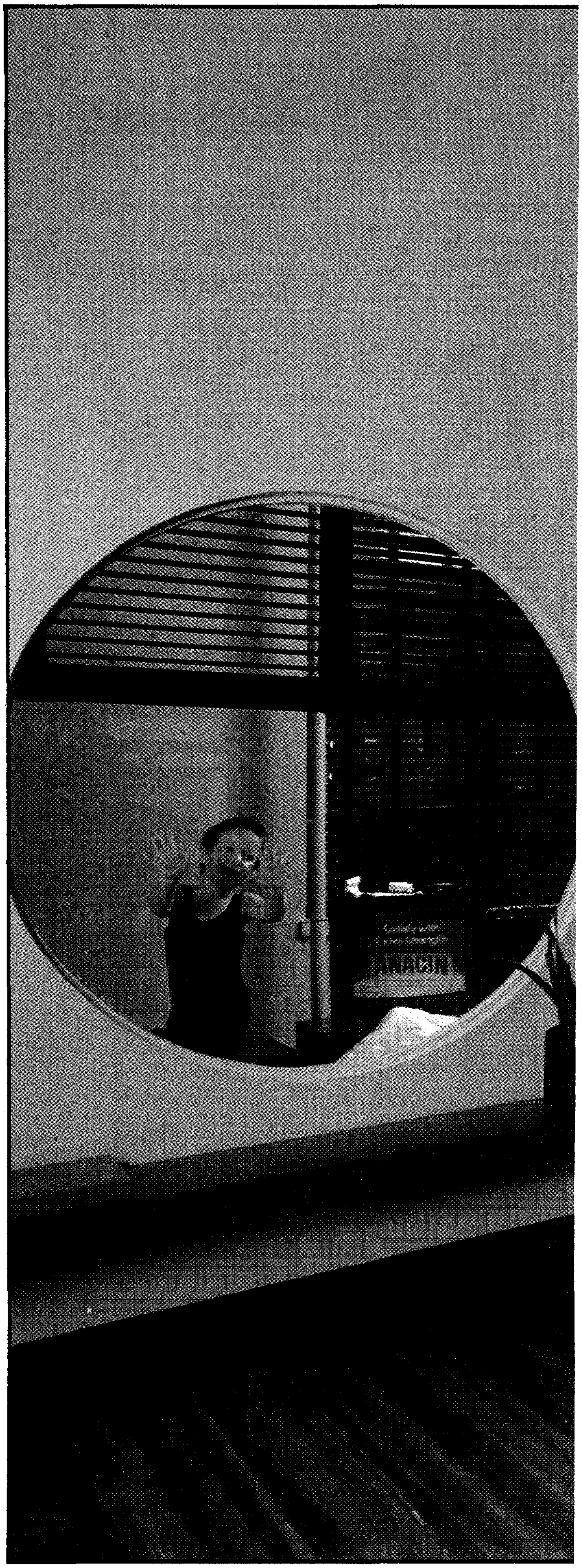
This is the first time he has ever had his apartment "done" by anyone—in this case, architect Chauncey Jones. "I wanted everything to be functional, like my clothes. I'm always on the go. I don't have time to look for things. Everything had to be organized, including the kitchen."

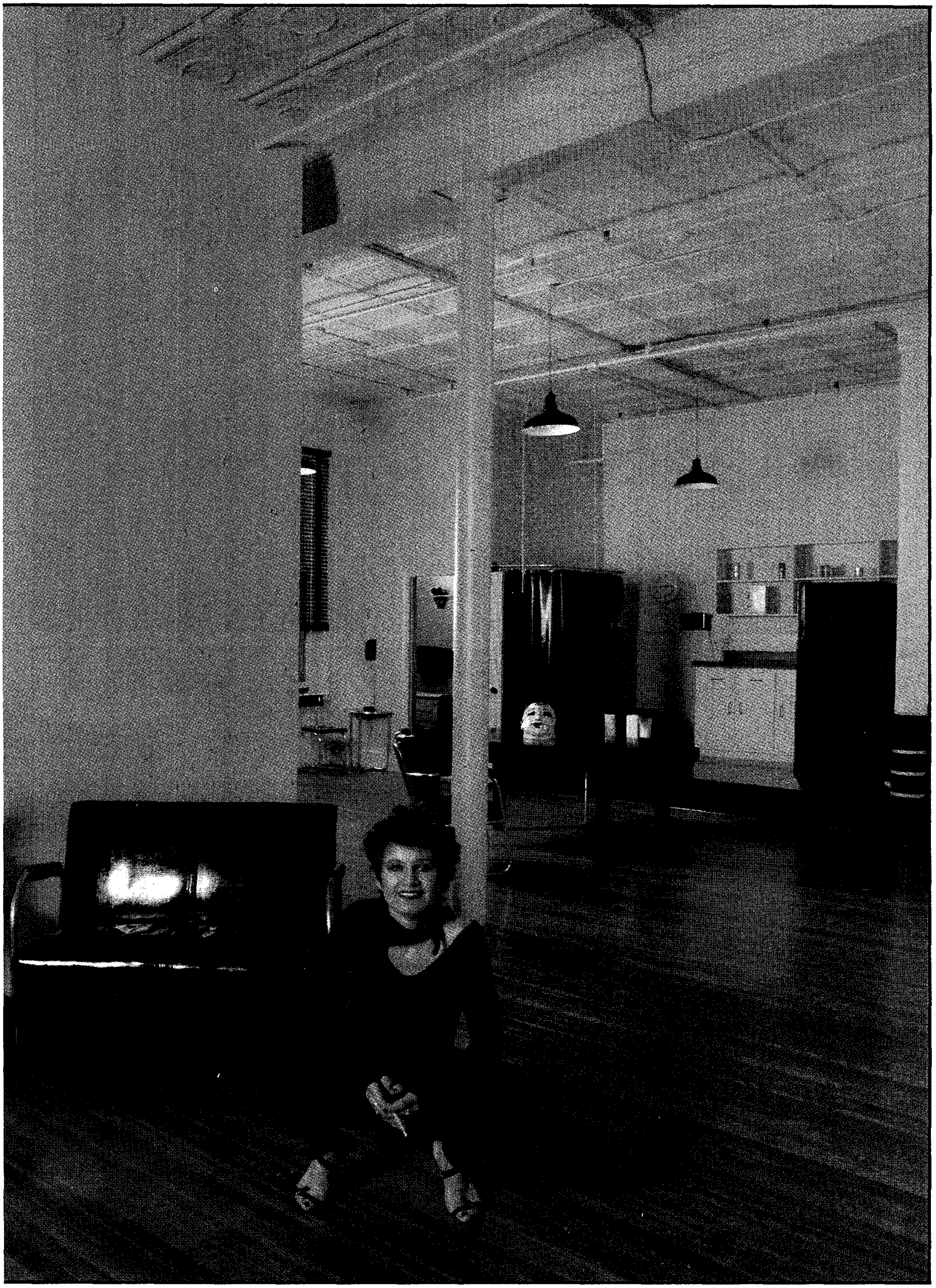
Even his ceramic Aunt Jemimas are all organized on counter tops. "They sit there smiling at me," he says, "and I stand there smiling at them."

Betsey Johnson: "When CBGB's and punk rock happened, I thought it was time for pink and black."

Ms. Johnson (right) is back designing again after a brief hiatus. Her new clothes are like Claire McCardell gone punk. Her 3,000-square-foot TriBeCa loft is also pretty punky. The ceiling and walls are high-gloss pink. Almost everything else is black. "I painted the refrigerator, telephone, television, and the vinyl-covered chairs black," she says. Her daughter, Lulu, discoing ecstatically in the round window of the loft's bedroom, loves it.







Cathy Hardwick: "No matter what size house I live in, I need only two rooms—a bedroom and a kitchen."

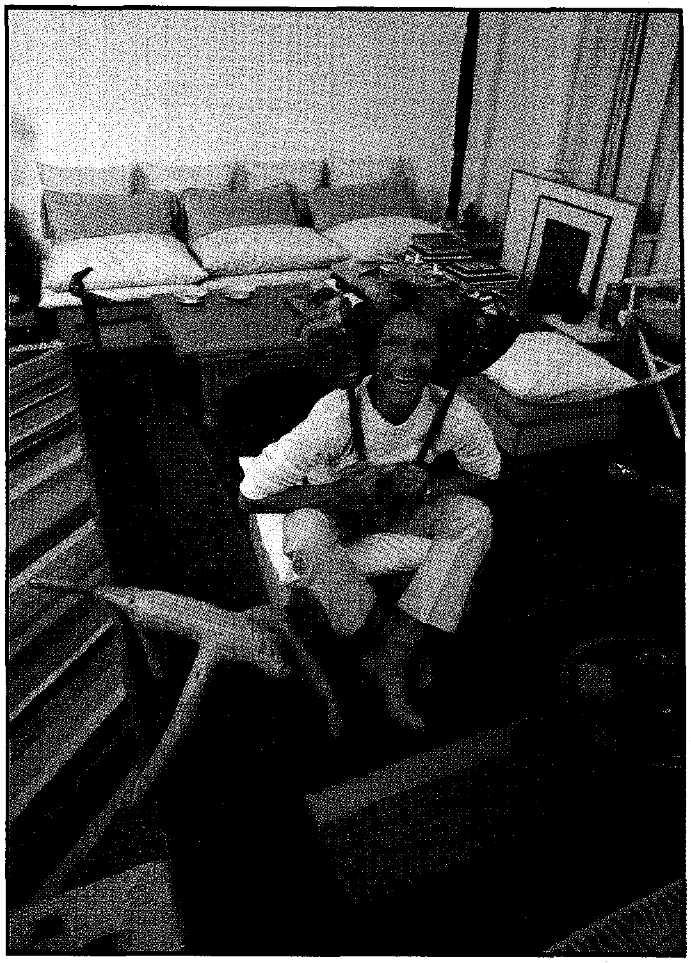
Ms. Hardwick (below) designs home furnishings for Westpoint-Pepperell, dinnerware for Mikasa, and clothes for her own company. The kitchen of her nine-room, East Sixties townhouse has a seventeenth-century country-French table and Mexican tiles in it. "The stove was so big it had to be cut in half to be moved in. Now everything's comfy.

"My kitchen is like my clothes," she says, "simple, uncontrived, but fabulous."

Giorgio Sant' Angelo: "I wanted my living room to look like a loft, so I kept it informal and simple."

Sant' Angelo (right) is on W's In list. "It really doesn't mean anything," he says, "but it's okay. It doesn't hurt."

He also designs furniture, much of which can be found on Macy's ninth floor. Like the coffee table and the sofa in this photograph, it comes in modular units that the customer can assemble in any dimension. He is also designing another furniture collection for the Lane Company. "Everything should be changeable, unstiff, and usable in different ways," he says. "That's how I design my furniture—and my clothes." ■



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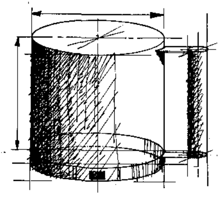

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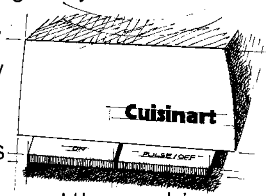

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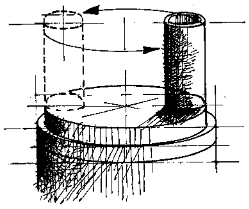

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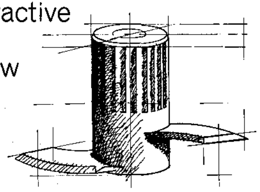

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Why Can't The Dying Have Heroin?

By Helen Keating Neal

"... About 73,000 Americans, terminally ill with cancer, require heroin injections for their pain. But they are not getting it ..."

After seeing my dear mother and an aunt die of cancer and in such excruciating pain, even with drugs, it infuriates me to think our "progressive" country refuses to allow heroin to be used for medical purposes. Why must this be a politically explosive issue?

My mother-in-law just died a terrible and painful death of cancer of the pancreas. Her pain was supposedly relieved by Demerol every four hours—what a farce. I worked in a hospital for two years. I heard *the terminal dying.*

I have lost my mother with incurable uterine cancer. Her pain was so horrid that she lost her mind and ate her bottom lip completely off from clenching her top teeth so tightly. My thirteen-year-old sister watched this for six weeks. We would enter the small hospital and hear her screams as soon as we closed the door. The nurses had no way to quiet her. She was immune to conventional painkillers.

These excerpts are from letters that were written to the office of the National Committee on the Treatment of Intractable Pain after William F. Buckley Jr., in one of his syndicated columns, advocated the use of heroin for terminally ill cancer patients. Letters came from both the United States and Europe bearing anguished accounts of intolerable suffering from cancer pain. Wives, husbands, mothers, sons, daughters, sisters, and brothers recounted searing memories, some decades old, of cries for relief that were not answered. Their most frequent question: "Why can't the dying have heroin?"

The question really is: Why can't Americans who are dying have heroin? In Great Britain and many other foreign countries, doctors consider heroin one of the best analgesics in the world. The reasons we cannot use it in the United States can be summed up in two words: "politics" and "semantics." Fulsomely denounced as the "devil drug" for decades by politicians and professional reformers, the mention of its name now excites superstition and fear. Bluntly stated, heroin is a dirty word that titillates the adventurous drug user and intimidates the medical profession.

At its annual meeting last June, the American Medical Association's House of Delegates adopted the recommendation of its Council on Scientific Affairs, namely that heroin not be transferred from Schedule I (dangerous drugs with "no proven medicinal value") to Schedule II (dangerous drugs that have medicinal value). The council reported that the "claims that heroin has certain advantages over morphine are based on impressions and anecdotal reports rather than on scientific data."

Now, let's move quickly across the Atlantic to England, where Dr. Robert W. Twycross, consultant physician-in-

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Helen Neal is the author of the recently published The Politics of Pain.

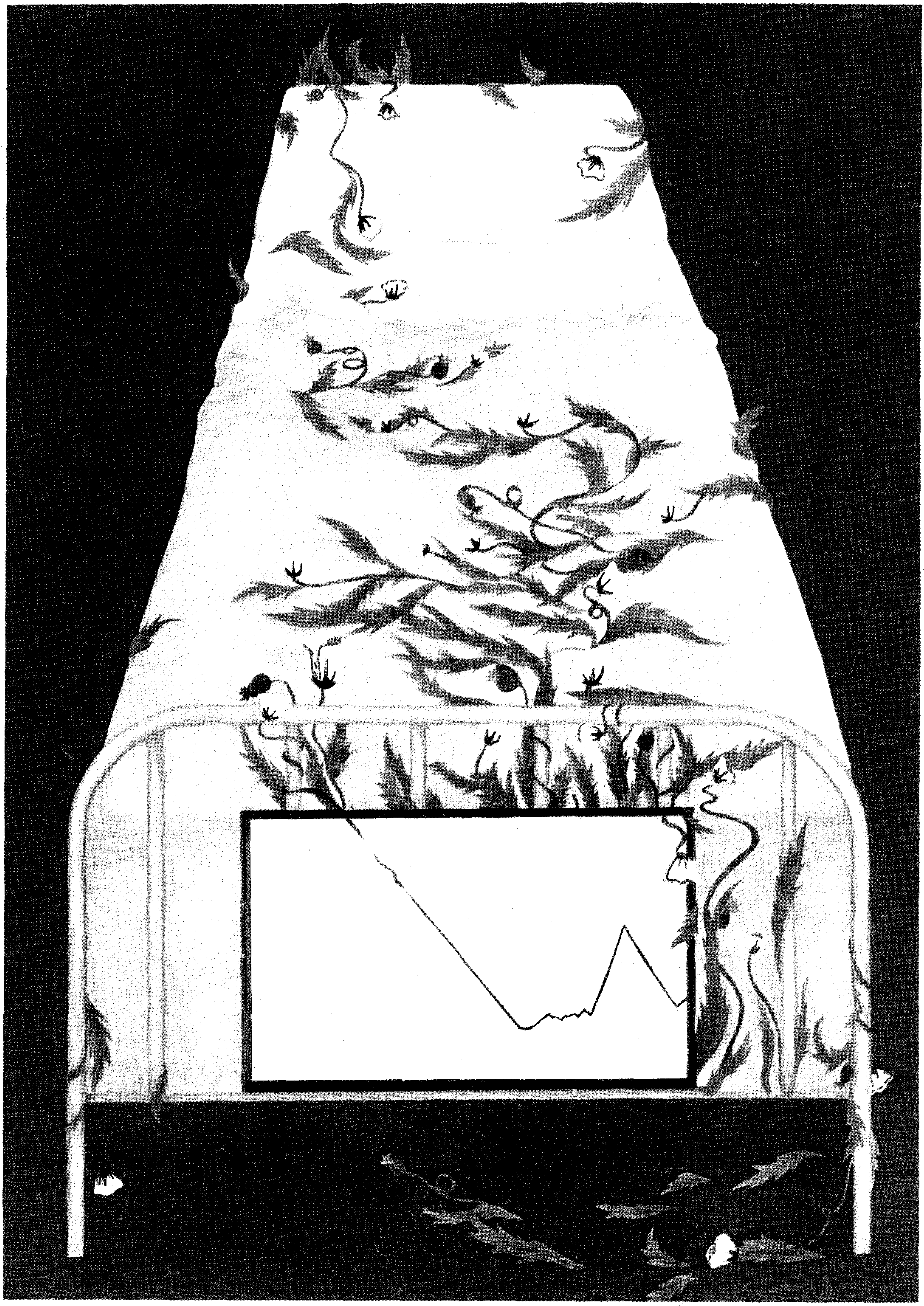
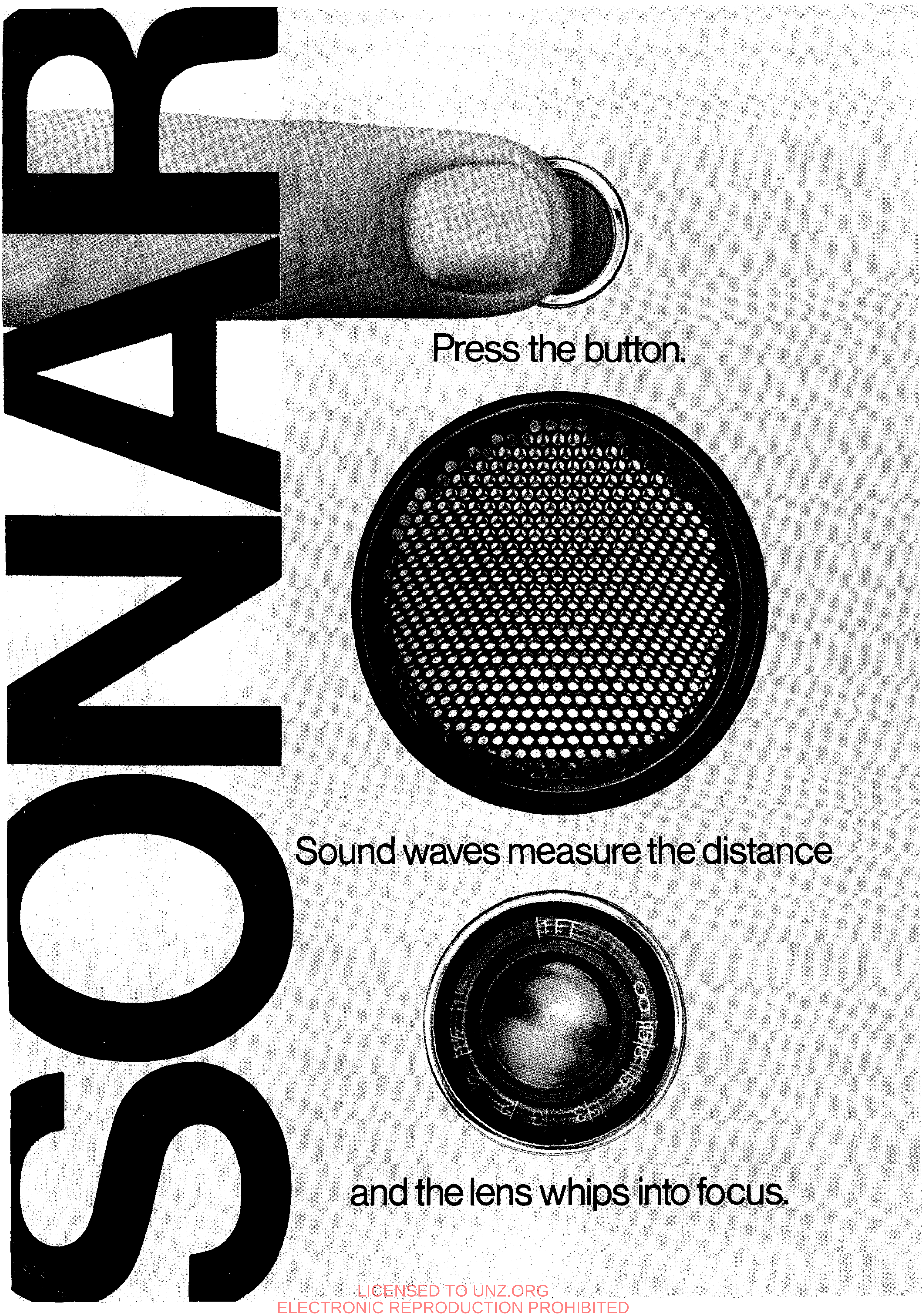


Illustration by Damian Henriques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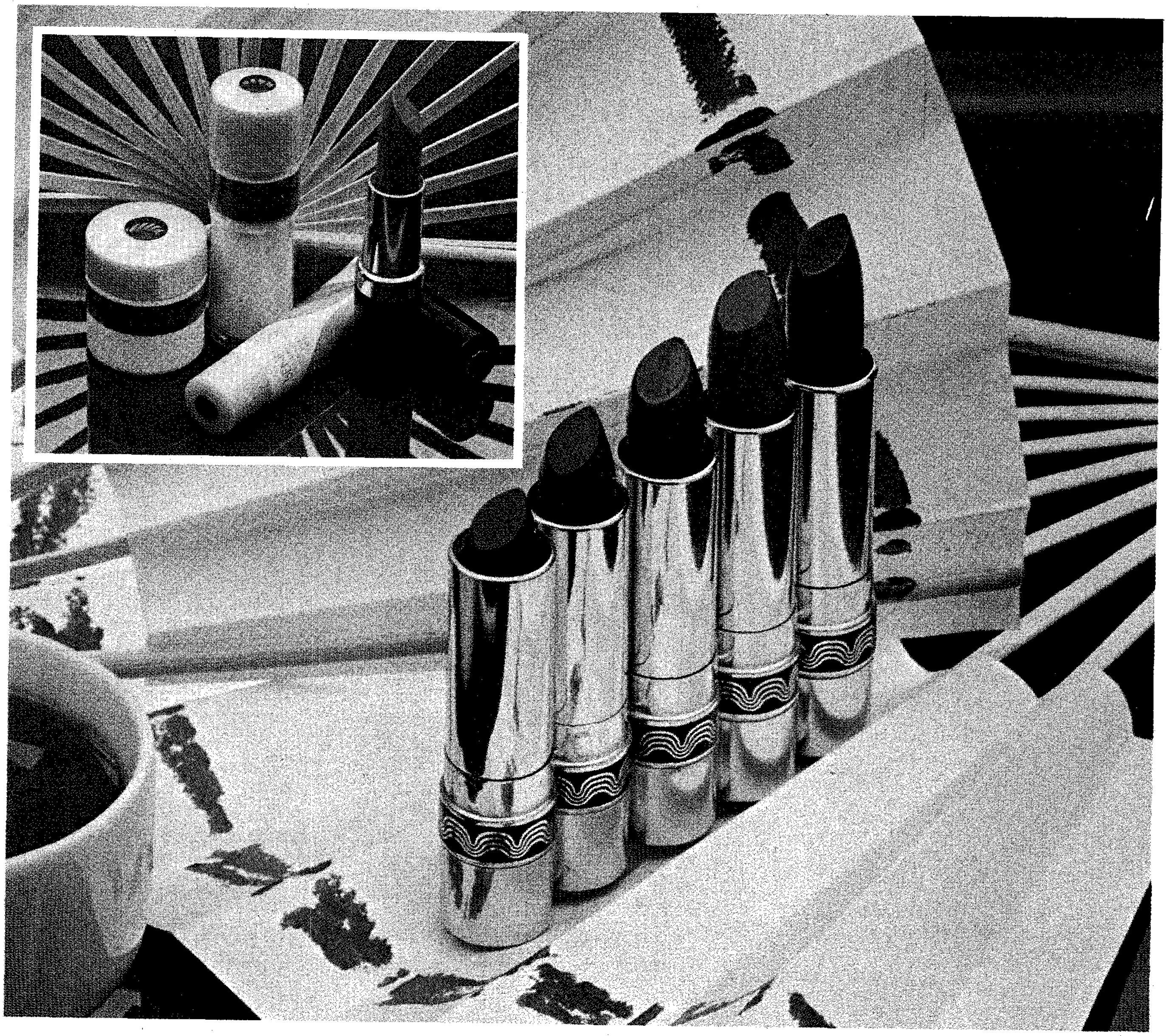

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"... Absurdly, while heroin is the best painkiller—faster even than morphine—American doctors fear addicting dying patients..."

charge at Sir Michael Sobell House, Churchill Hospital, in Headington, Oxford, is conducting research on pain control in terminally ill patients. He is a recognized world authority on controlling terminal-cancer pain and his research findings have been published in leading scientific journals.

American doctors opposed to legalizing heroin for medicinal purposes seize on one of Dr. Twycross's findings, namely, that taken orally morphine and heroin have comparable analgesic effects. But what they never mention is Dr. Twycross's conclusion: that injected heroin is an excellent analgesic for controlling the pain of cancer patients who are allergic to morphine or whose pain is so excruciating that even large doses of oral morphine cannot control it. He estimates that about 10 percent of cancer patients with intractable pain require heroin injections. Conservatively speaking, that 10 percent means about 73,000 patients in the United States.

British physicians who routinely use heroin in their medical practice, either for acute pain such as that caused by severe burns or for controlling intractable pain, consider heroin merely another medicine, like aspirin, for pain control—not a "devil drug." Dr. Twycross says there's no special magic in heroin: "It's merely a morphine molecule with two acetic radicals tagged on." Known in Britain as "diamorphine," heroin is valued medicinally because it is fast-acting and absorbed more quickly than morphine. It causes less nausea and vomiting and less constipation. In emaciated patients whose muscle tissue has degenerated, heroin, because it is more powerful than morphine and because it can be given in smaller doses, has been found to cause less discomfort. It is more effective in relieving anxiety and fear than other narcotics, which tend to have a depressing effect. In most patients it produces a sense of well-being. It makes them more alert and cooperative during their treatment, enhances their appetite, and enables them to end their lives in a serene and lucid state.

Absurd though the argument is, many physicians oppose heroin for the dying because those patients might become addicted. In his studies of hundreds of cancer patients, Twycross found that, on the contrary, the longer cancer patients are treated with heroin for their pain, the greater the likelihood

The 'Devil Drug'

America's ruling against medicinal heroin has deep roots, going back to the Harrison Act of 1914, a law that was ostensibly a device for raising tax revenues from narcotics. This act did not suddenly spring into the congressional mind. Back in the nineteenth century, American missionaries were concerned over the use of alcohol by the "child races" in other lands. And in our own country, there was concern over the Chinese coolies, who had been imported to build the railroads through the West and, bereft of their families, scorned as "Chinks," were finding comfort in the opium they had brought with them. In 1901, the Senate resolved to outlaw the sale of opium and alcohol to aboriginal tribes and uncivilized races, a restriction later expanded to include uncivilized elements in America and in its territories—"Indians, Alaskans, the inhabitants of Hawaii, railroad workers, and immigrants at ports of entry."

The 1914 Harrison Act was not at first construed as a prohibition law. Doctors were assured that their right to use narcotics in treating patients (heroin was widely used as a cough medicine) was fully protected. At that time, doctors considered drug addicts sick people and, because addiction was commonly acquired in the course of medical treatment, felt an obligation to prescribe narcotics to spare them the torments of withdrawal symptoms and to wean them from the drugs. This they did either in their private practice or in drug-maintenance clinics. The local police were closely allied with the doctors. Rather than jail the addicts, many of whom were respectable citizens, police funneled them into maintenance clinics, where they got the drug supply they needed without resorting to crime.

This system worked well enough until the Treasury Department set up its narcotics unit, whose agents began competing with their Treasury counterparts, the prohibition-enforcement agents, for dramatic headlines and what would become photographic clichés—the smashed bottles of contraband liquor and sacks of seized narcotics. The narcotics agents made no distinction between the professional drug peddlers and the befuddled addicts, the "dope fiends" featured in the tabloids of the day. Peddlers and addicts alike were considered to be criminals, and pampering addicts was no longer to be tolerated: Drug-maintenance clinics were to be closed.

Doctors, supported by local police, protested this militant approach to the drug problem. But it was the Prohibition era in America. On platforms throughout the country, orators fulminated against demon rum, devil drugs, and "white coffin nails," as cigarettes were called.

Federal narcotics agents hounded the doctors and closed the drug clinics. (One of the many ironies in American drug-addiction history is that this system of drug maintenance, destroyed by the United States government, was adopted in the 1960s by the British and, with continuous modifications adapted to the changing drug scene, is still official policy.)

Up to the closing of the clinics and drug maintenance by private physicians there had been only a small black-market operation in narcotics. When addicts were obliged to get drugs from street dealers, the black market mushroomed. Organized crime, already flourishing in the illicit liquor traffic, moved into the narcotics trade. There was a proliferation of drug peddlers, hucksters competing fiercely for new clients. Heroin became the "street drug," not because of any special inherent attraction to addicts but because heroin can be more easily "stretched" with additives than morphine and therefore is more profitable to drug pushers.

In 1924, the Harrison Act was tightened and a law passed prohibiting the importation of heroin, even for medical use. Singled out for this special punitive action, heroin lost its status as "God's own medicine," as it had been called at the turn of the century, and became the "devil drug," the bespangled whore of all narcotics, intrinsically evil and seductive. This image is fixed in the public mind. The word "heroin" now produces a conditioned response. None of us can now respond in the same way to the headline HUGE SHIPMENT OF HEROIN SEIZED AT AIRPORT that we would to this one: HUGE DIAMORPHINE SHIPMENT SEIZED AT AIRPORT. —**HKN**

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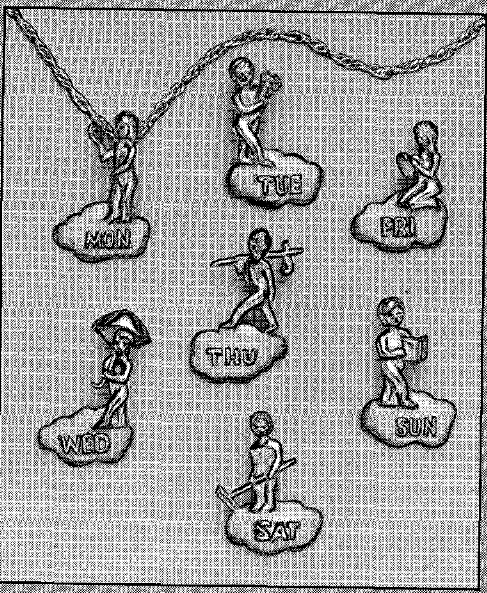

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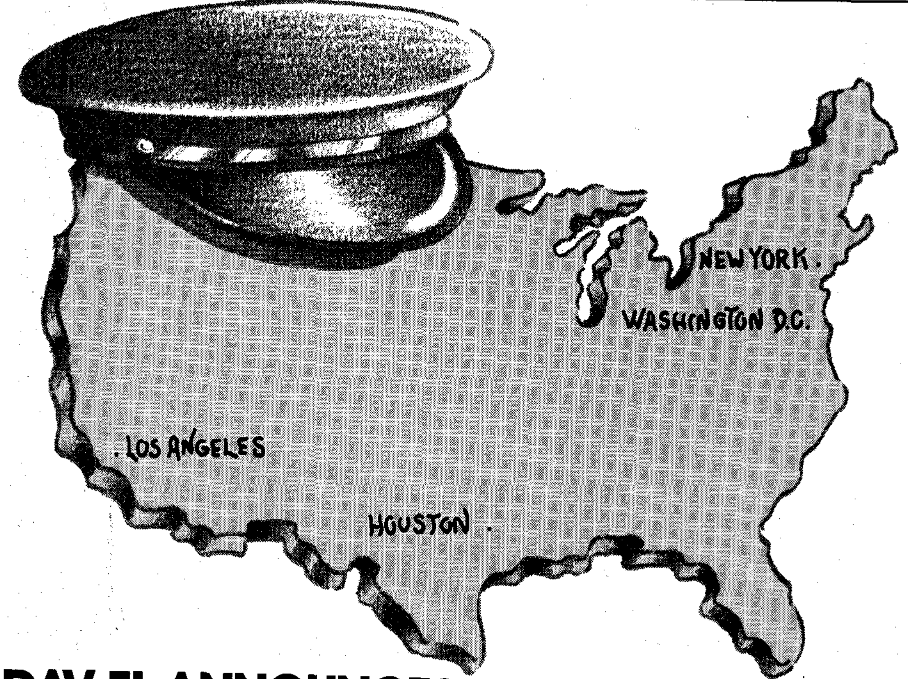

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that the required dosages can be reduced and in some cases stopped altogether when alternative measures keep the pain under control. Some researchers have considered the results of studies on "street addicts," he says, and utilized that information in prescribing treatment for people dying of cancer.

This is to assume that the dying have the same psychological problems and needs for gratification as street addicts, which is hardly the case. The terminally ill are not looking for kicks or relief from society by retreating into the "secret society" of illicit drug taking. Even if dying patients did become addicted, what a mockery of logic for physicians to withhold relief on that account. Yet they do. When his sister was dying, her body racked by insupportable pain, a young man kept pleading with the doctor to give her more morphine. Instead, the doctor rounded on him with "What are you trying to do? Make an addict of her?"

Legalizing heroin for medicinal use in the United States is one hurdle. Changing deep ingrained cultural habits and outlooks is another.

In its report advising against making heroin available medically, the AMA's Council on Scientific Affairs said: "Although the treatment of severe pain, particularly in patients with cancer, is frequently a problem for physicians, it should be recognized that the available analgesics, when properly used in combination with other agents when indicated, can be very effective." Quite so. But as the hundreds of letters to the National Committee on the Treatment of Intractable Pain testify, American physicians either do not know what is available or they do not know when and how to use alternative drugs or present-day pain-control methods. And the AMA does not seem to be much concerned about informing them. At the meeting in June, when the AMA decided to inform the federal Drug Enforcement Administration that heroin should not be approved medically, not one paper was presented on the subject of controlling intractable pain.

In conceding that "the treatment of severe pain . . . is frequently a difficult problem for physicians," the AMA's Council on Scientific Affairs seems to have misplaced the problem, which really belongs to the patients and their anguished families. And what is organized medicine doing about it? Medical schools are doing very little. Future doctors are still trained to "cure" and are deluded into expecting that daily practice will be as full of exciting saves as Saturday night in the hospital emergency room.

What they don't learn is that most of their patients will have incurable conditions, like arthritis, backaches, heart problems, kidney diseases, and cancer; that 50 percent of America's doctors are closet geriatricians. And though some 35 to 40 million Americans have some kind of chronic pain, the only instruction doctors get in pain control is during the pharmacology lecture. They learn something about analgesics but nothing about the many new techniques in pain management. To date, the AMA, the American Cancer Society, the Arthritis Foundation, and the National Cancer Institute have simply ignored the need to train physicians to cope with pain. Yet at the suggestion that one drug, namely heroin, could provide physicians with a powerful weapon against the ravening pangs of cancer, organized medicine and federal health agencies, either openly or covertly, oppose its legalization.

But why?

One reason the AMA's council gave for not legalizing medicinal heroin was that it would lead to "more physician-office break-ins than anything else." Unless physicians are competing with their local pharmacies, they do not keep supplies of narcotics in their offices, except for emergency doses. In England, doctors who use heroin routinely in their medical practice and those specially licensed to prescribe narcotics for drug maintenance do not have supplies of narcotics in their offices. Addicts know this. Doctors prescribe drugs; chemist's shops (pharmacies) dispense them.

The opposition to the medical use of heroin has deeper political and social roots than the fear of petty thefts in pharmacies. At the beginning of the century, it was standard practice for doctors to use narcotics to treat patients and for police to treat addicts as sick people, not criminals. This system worked well until, following a government decision to levy taxes on narcotics, federal narcotics agents, proclaiming that heroin was evil (see box, page 81), began to hound doctors and their clinics. Rapidly the image of the addict became that of a person with a drug problem, a criminal of the lowest order.

Many doctors who refused to abandon their addicted patients continued to give them drugs and were prosecuted, some jailed. Describing this harassment in his *Licit and Illicit Drugs,* Edward M. Brecher says, "Even those who escaped conviction had their careers ruined by the publicity. The medical profession quickly learned that to supply opiates to addicts was to court disaster." Never again would American doctors be completely at ease in their minds about narcotics. Underlying their present irrational fear of addicting pa-

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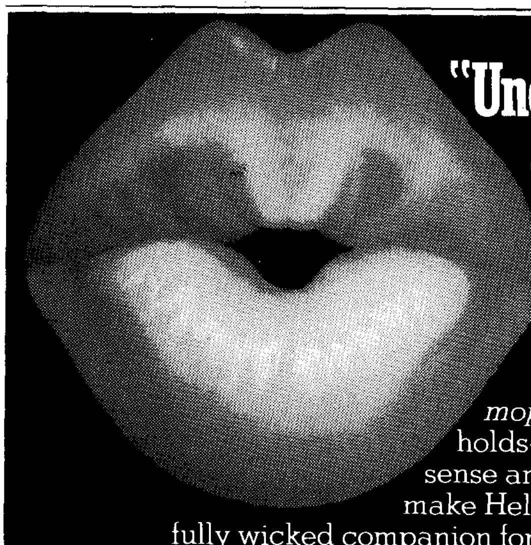

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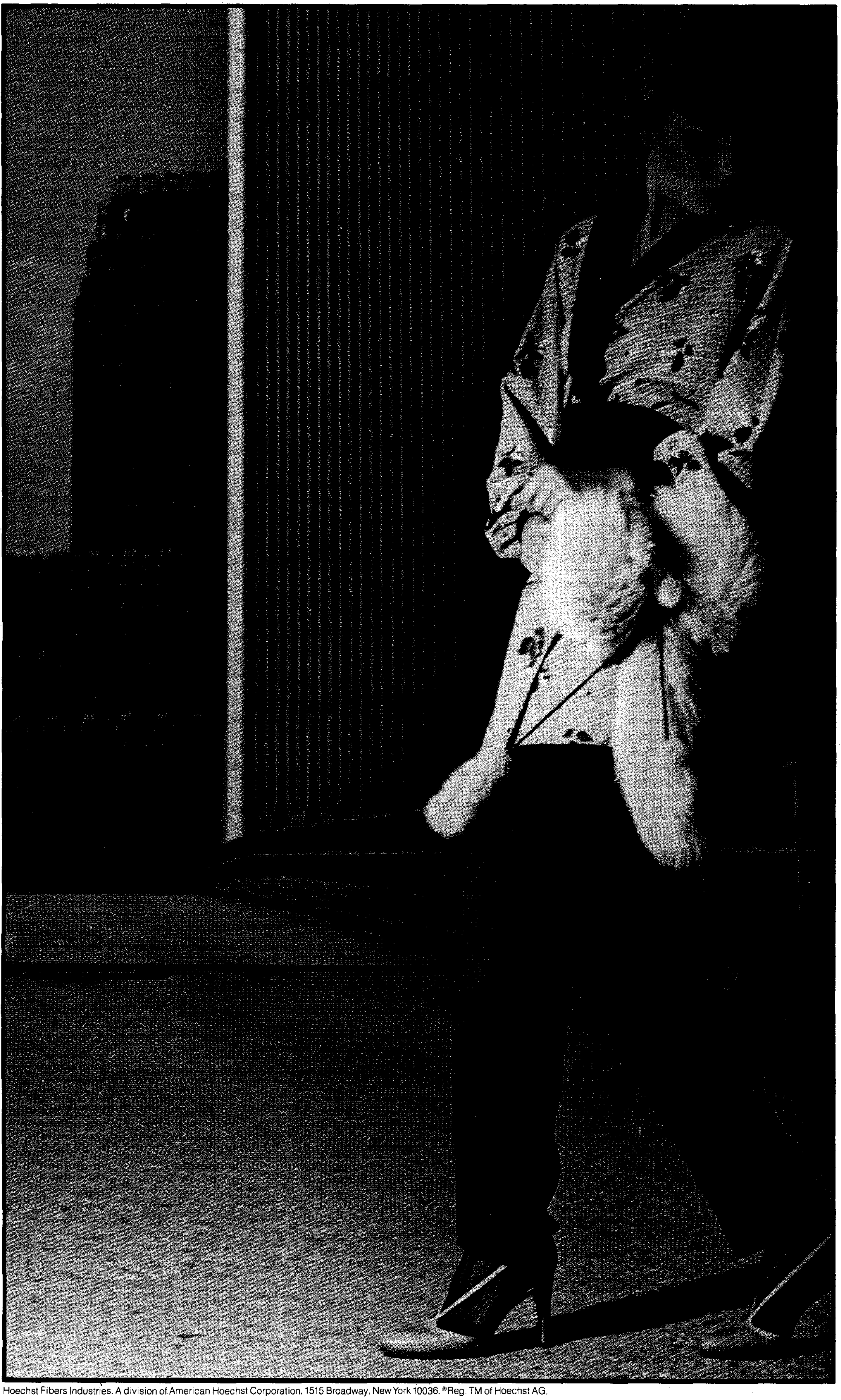

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tients who are terminally ill may be their association of narcotics with criminality, moral censure, and punishment.

But this association is anachronistic. Recent studies by the Drug Abuse Council, an independent organization with no political ax to grind, have shown, for one thing, that heroin is not instantly addictive. Not one fix, or two, or even a thousand fixes necessarily result in addiction. The official government figure on the number of heroin addicts is 500,000. This estimate is from the National Institute on Drug Abuse. Less publicized, indeed mentioned only in whispers, is that the same institute estimates there are 2 million "chippers," occasional heroin users who indulge their habit much as others engage in the ritual of the cocktail party. These "chippers" hold down jobs—often very good jobs—maintain normal family relationships, and support their recreational use of heroin without resorting to robbery, burglary, or murder. It is one of the puzzling inconsistencies in the bureaucratic attitude toward heroin addiction that none of the governmental agencies involved in drug programs is much interested in these "chippers." Apparently, the inherent evil in heroin isn't important if you can afford to buy it and don't make a spectacle of yourself shooting it up.

Part of the myth is that heroin turns people into wild-eyed maniacs who rush about slashing throats and raping. British psychiatrists and social workers who deal every day with addicts as patients and clients, not as criminals, say: "Alcoholics go home and beat their wives; heroin addicts go home and their wives beat them."

A few months before Stewart Alsop died of leukemia in 1974, Dick Cavett, in a moving television interview, talked with Alsop about his illness. With touching frankness, Alsop described his feelings about his approaching death and about his experiences while being treated at the National Institutes of Health's Clinical Center. He told about sharing his hospital room with a young man also dying of cancer. The man would be given a painkiller, Alsop said, and about two and a half hours later would be in such agony he would howl like a dog or whimper like a dog. "And I remember thinking to myself," Alsop said, "if he were a dog, what would we do?"

In this interview, Alsop made an impassioned plea for the use of heroin to control the pain of dying cancer patients. Viewers, outraged by the story of the suffering young man and relating to it from experiences in their own

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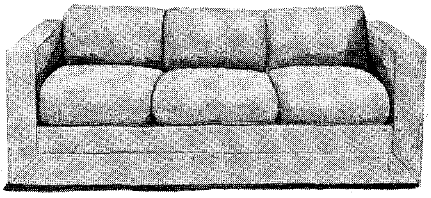
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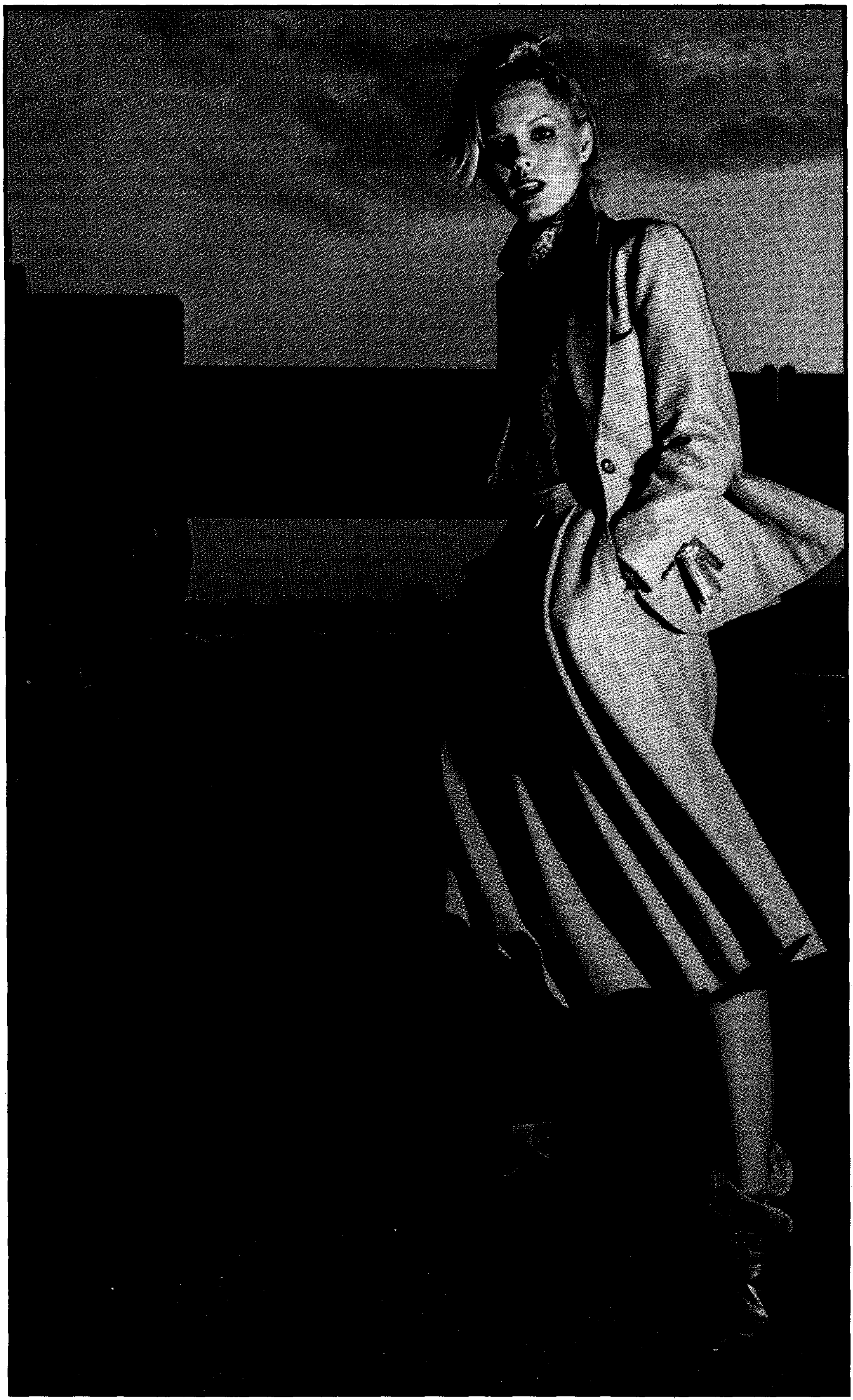

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families, wrote to their congressmen and to the National Cancer Institute, demanding to know why heroin wasn't available to the terminally ill. In its form letter of reply, the National Cancer Institute said that heroin wasn't really necessary, but, more than that, it would create "a security problem."

Last July, while attending the Fifth Institute on Drugs, Crime, and Justice in England, a three-week symposium sponsored by American University at London University and directed by American University's professor of justice Dr. Arnold Trebach, I raised the question of heroin security in Britain. The head of the Drugs Branch of the British Home Office, H. B. Spear, told us that heroin causes no more security problems than any other narcotic. The one British pharmaceutical company licensed to manufacture medicinal narcotics complies with security measures set by the Drugs Branch. There have been no burglaries so far. Contrary to the visions some American drug-enforcement agents have about truckloads of heroin being hijacked, no such incidents occur, for the British would not be so foolish as to transport heroin in that manner. They rely on the needle-in-the-haystack security system—sending the drug through Her Majesty's Royal Mail. No British hospital or hospice has been invaded by masked bandits with submachine guns.

The one vulnerable spot in the security system is the chemist's shop. And even there heroin is not usually the objective. Heroin addicts in the maintenance system do not have to steal to get it. They get it legally from the chemist's shop with their prescriptions issued by drug-dependence clinics or by private physicians. Besides, heroin is not so popular as it was ten years ago. Most of the addicts on heroin are in their thirties, flotsam from the 1960s, when heroin was the popular drug in the street scene. Chemists are philosophical about having their shops broken into. Most of the burglaries occur after the shop is closed, and the addicts, pharmacologically wise, pick out the drugs they want and leave without wrecking the shop.

In September 1977, President Carter's former assistant for health issues, Dr. Peter Bourne, initiated the action for reassessing heroin, marijuana, LSD, and other drugs on "a purely scientific basis not colored by the past history of government policy." Among rigid, puritanical bureaucrats it was not a popular edict. But Dr. Bourne, allaying fears that the White House advocated indiscriminate use of heroin, explained to the press that the effectiveness of heroin for pain relief has been demon-

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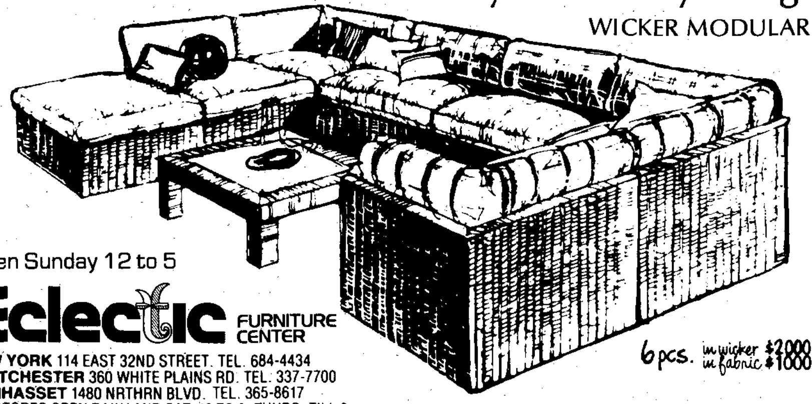
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strated in Great Britain and other countries. But almost no research has been done on it in the United States, and the Food and Drug Administration will not sanction the use of a drug unless it has been proved safe and efficacious by American scientists. Though heroin has been around since its introduction in Germany in 1898 and was widely used by American doctors until 1924 and even later by doctors who still had a supply tucked away, the FDA considers heroin a new drug and, in a strange *1984* Orwellian manner, blots out its history in this country.

As a result of Dr. Bourne's action, the National Cancer Institute has asked Dr. William T. Beaver, professor of pharmacology at the medical and dental schools at Georgetown University, to conduct a series of tests on the comparative merits of heroin and morphine in controlling terminal-cancer pain. A similar study, part of a much more extensive investigation of narcotic analgesics, will be conducted by Dr. Raymond Houde, funded by the National Institute on Drug Abuse, at Memorial Sloan-Kettering Cancer Center of New York. The two scientists will coordinate their studies, in the first stage determining the dose of heroin required to produce the same degree of pain relief as a standard dose of morphine. The second step will be to test what, if any, specific advantages heroin has over morphine.

If these studies follow the usual pattern of scientific investigation, it will be several years before they are completed and reported in the scientific literature. If the findings favor the use of heroin, the FDA could still require more evidence. And even if American research finally corroborates what European physicians have known for decades, further hurdles could still stand in the way of heroin's being used on patients. It must not only be moved from Schedule I to Schedule II but because there are specific laws regarding the manufacture of heroin, Congress must pass legislation amending them. The whole process could take as much as five years.

There is absolutely no need for it to take that long, says Dr. Beaver. "Heroin has been used medically since 1898. Right now, although there's inadequate scientific evidence to establish that heroin is superior to other available opium derivatives and synthetic narcotics, there's enough convincing data in the medical literature about the efficacy of injected heroin as a potent narcotic painkiller. The hurdles to the medicinal use of heroin are legal and administrative, not medical. Drug-enforcement agencies don't want another narcotic rescheduled for medical use. And pharmaceutical companies aren't eager to get into the manufacture and marketing of a narcotic for which there would be a limited sale."

One who is optimistic about heroin's clearing the hurdles faster than the present outlook indicates is Congressman Newton I. Steers Jr. of Maryland. He's exploring the possibility of introducing legislation that would free heroin for medical use. But he needs strong backing from his state medical society. He almost had it, but the day the society was to vote on a recommendation for legalizing heroin, a federal health official called the society's president and cautioned him about being too hasty: It would be more prudent for the society to wait for the results of the research. The society took his advice and defeated the recommendation. But Congressman Steers is still optimistic. On September 15, the society voted to recommend research into heroin's medical use.

When I asked Dr. Beaver if the complexities of getting heroin legalized as a medically useful drug were worth the scientific, administrative, and legal effort, he had to think about it for a minute. Then he said, "What's the fight really about? It's about people who are suffering from intractable pain and not getting adequate relief. If you get right down to what is really the problem, it's not that the dying can't have heroin but that doctors don't know enough about treating cancer pain. They don't know the many drugs available and how to use them. Some of us give talks to medical groups about controlling cancer pain, but there has to be a much bigger educational effort, done realistically, not expecting the whole medical profession to learn overnight how to manage cancer pain. Doctors have to get over their unjustifiable fears of narcotic analgesics, not to be so timid with their dosages when patients are suffering intensely and obviously aren't going to live long."

The heroin issue is just one part of the pain-management problem. "It gives visibility to it," says Dr. Beaver. "And I believe that in the long run dying patients will have the benefit of heroin when it's the best medication for their pain and that thousands of other patients suffering from chronic pain will have better care from doctors who have been trained in the techniques of pain management.

"Yes, it's worth the hassle. By proving to those who have to be convinced of what most of us already know, much more will come of it. And if someone with political clout put the pressure on the federal government and the Congress and could get a pharmaceutical company to manufacture and market heroin, we could have the drug in use by doctors within two years." ▬

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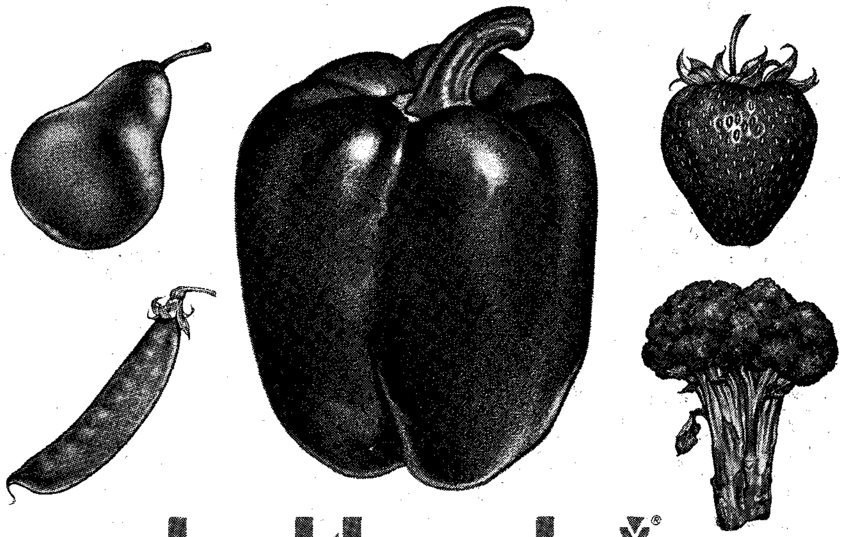

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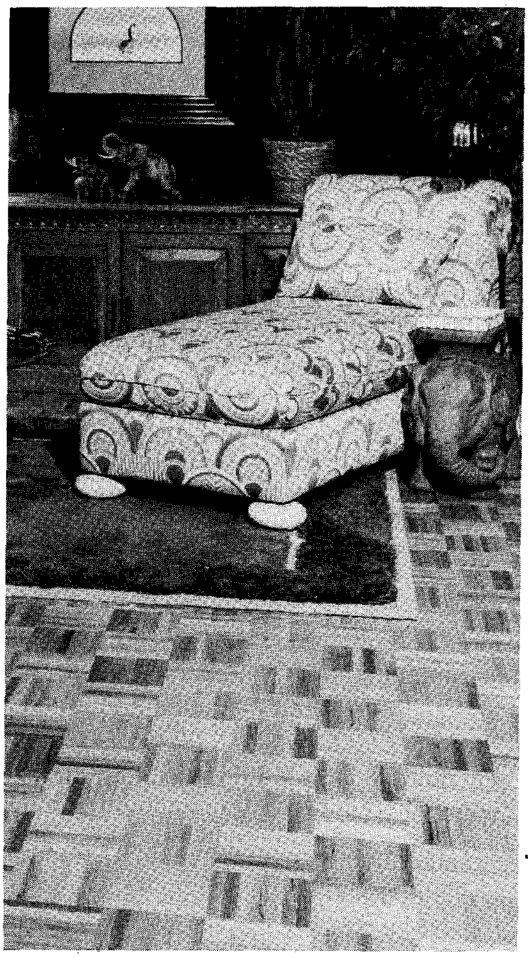

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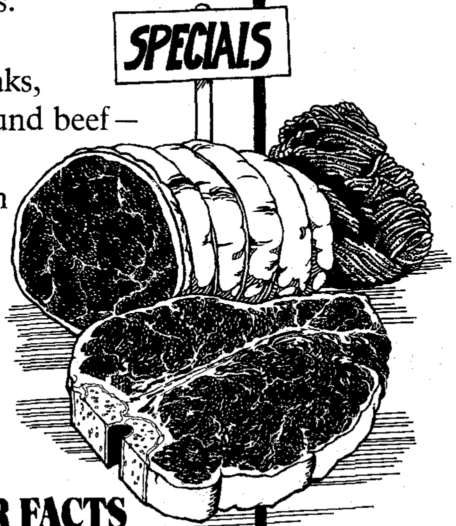

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Ali, Spinks, and the Battle of New Orleans

By Vic Ziegel

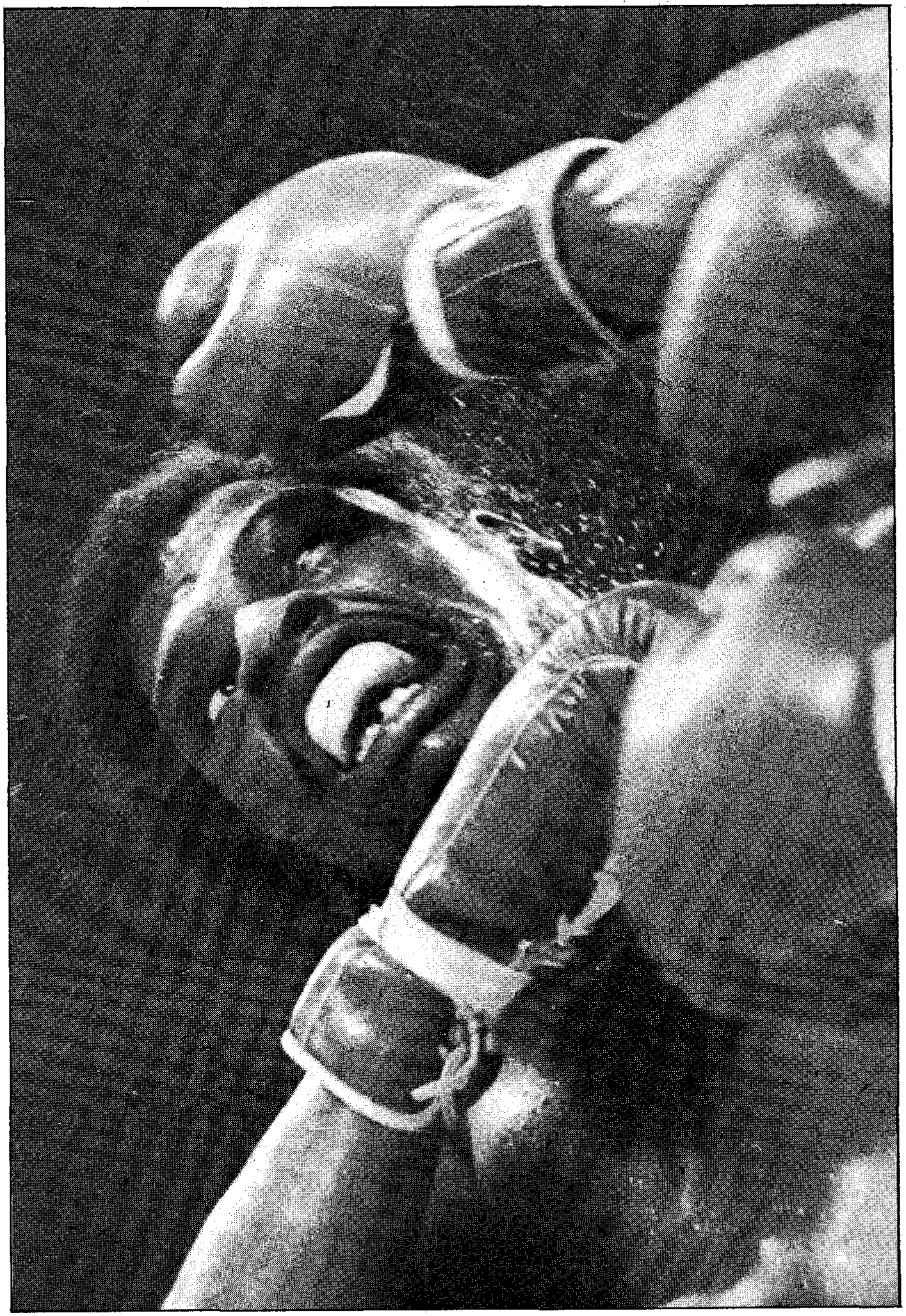
"…'I want you to know I'm real serious for this fight,' Ali cautioned. 'Put your money on me. I cannot get no better'…"

> *Do you know if I beat him the first time I wouldn't of got no credit for it. He only had seven fights . . . the kid was nothing. . . . So I'm glad he won. It's a perfect scene. You couldn't write a better movie than this. This is it. Just what I need. Competition. Fighting odds. Can the old champ regain his title for a third time? Think of it. A third time. Do or die. And you know what makes me laugh? He's the same guy. Only difference is he got eight fights now.*
>
> —Muhammad Ali on Leon Spinks before their championship fight

The copy of *Money* magazine offered to Leon Spinks during his flight to New Orleans was full of splendid suggestions for a new career. Soccer coach, that was something the heavyweight champion might want to think about. Nowhere is it written that soccer coaches have to run through strange cities at five in the morning. Or spend great hunks of each day inside expensive hotel rooms that offer baskets of apples and Gouda instead of X-rated film selections. And there aren't small armies of people telling the cover-boy soccer coach to kick this, do that, no this, no, no, no . . . armies that depend on the heavyweight champion to provide their per diem expenses.

The magazine went unread, of course. Leon Spinks was in Louisiana to defend his title against Muhammad Ali, a 36-year-old body with the staying power of Tutankhamen. Ali was the favorite. Ali was the attraction—the once, twice, and future champion. Leon Spinks? Come on. Just another name on an expired driver's license.

"Did you hear what Spinks did when he came off the plane?" The lawyer is talking to a sportswriter after the fight. The party is at the Windsor Suite of the New Orleans Hilton. Sportswriters



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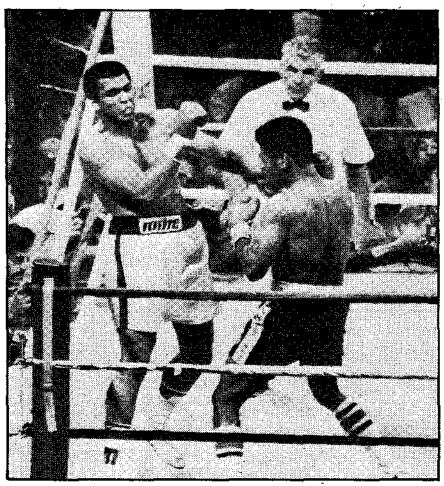

Ali's plan: *Introduce the left . . .*

are badly outnumbered by designer suits. Worse yet, the lawyers had heard all the best available fiction.

"Spinks gets off the plane and he does an interview. Everything's cool. No problems. And then they hustle him into the sheriff's private car to drive him to the hotel. The first thing he does—this is in the sheriff's car, right?—the first thing he does is take out a joint and light up."

Leon Spinks was taking a terrible beating in this Windsor Suite soirée. Bob Arum, the promoter who brought the fighters together and sold them to television for $5 million, controlled the rights to Spinks's first six title defenses. Poof, all gone. But this was no time to mourn. Another of Arum's champions, Danny "Little Red" Lopez, a rock-fisted 126-pounder, had survived a first-round knockdown to render his opponent unconscious one round later. And Arum had an unexpected bonanza in Mike Rossman, the light-heavyweight son of an Italian father and Jewish mother who fights with the Star of David on his trunks and shoes. (If you've got it—even when it's your mother's maiden name—you flaunt it.) Rossman, 22 years old, became champion after stopping Victor Galindez, the longtime titleholder.

Rossman and Lopez—the promoter was delighted with both of them. Those were the names he repeated. Leon Spinks? "What a waste of talent," Arum said. "He was drunk every night for the two weeks before the fight."

Muhammad Ali, on the other hand, was taking care of business. He so desperately wanted to become the first boxer to win the heavyweight title three times that he decided on a strategy he had previously abandoned: He trained. When he stripped to the waist for the first time in New Orleans, there was no sign of the jelly doughnut above his belt. "I want you to know I'm real serious for this fight," Ali said. "Put

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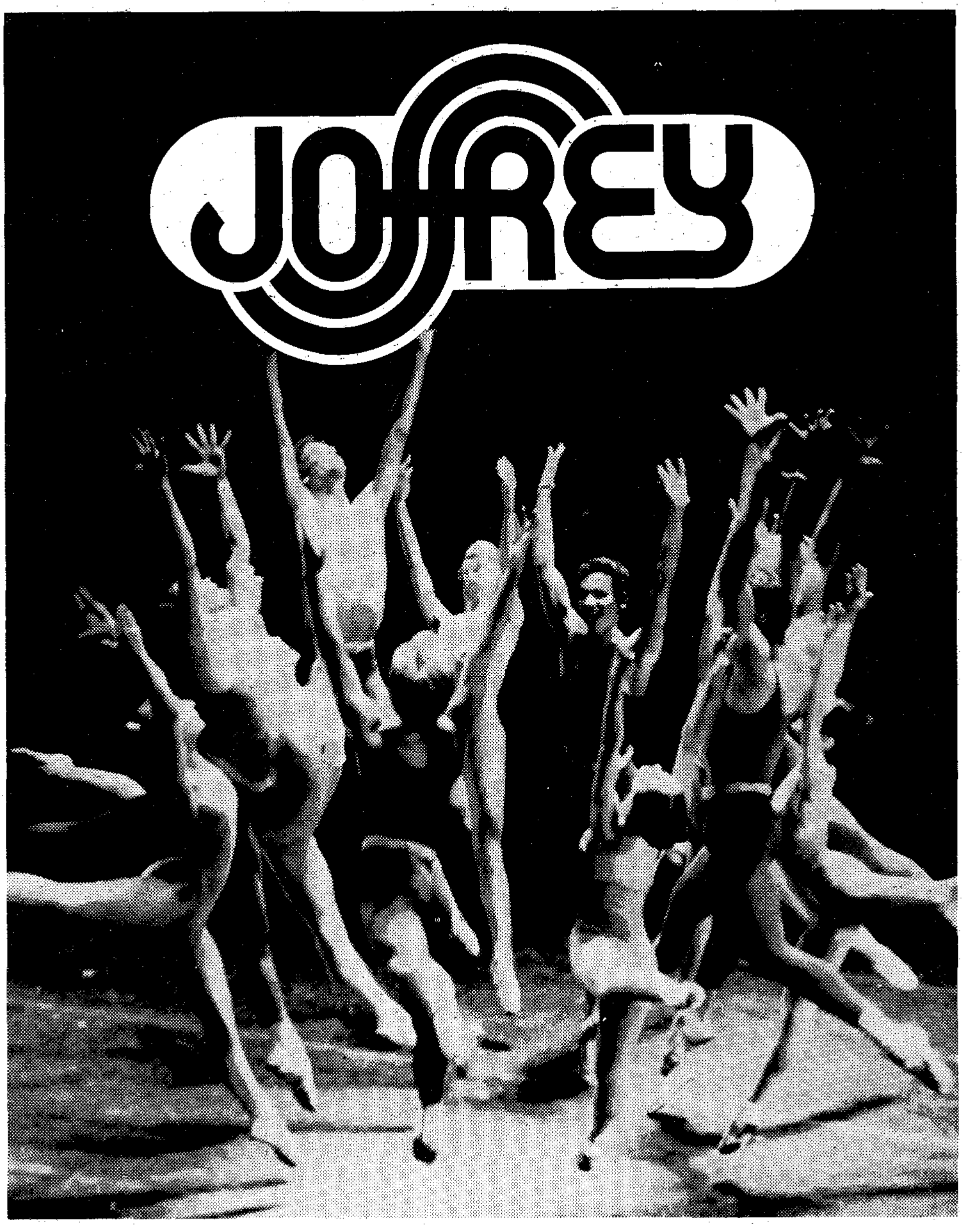

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October 24th	October 25th	October 26th	October 27th	October 28th	October 29th	October 29th
Moves Reflections Touch Me A Wedding Bouquet	Suite Saint-Saëns As Time Goes By Pas de Deux ▲ A Wedding Bouquet	Les Patineurs Pas de Deux ▲ La Vivandière ■ The Green Table	Les Patineurs Heptagon Pas de Deux ▲ A Wedding Bouquet	Suite Saint-Saëns Touch Me As Time Goes By The Green Table	Brouillards Touch Me La Vivandière ■ A Wedding Bouquet	Les Patineurs Brouillards Pas de Deux ▲ Suite Saint-Saëns
October 31st	November 1st	November 2nd	November 3rd	November 4th	November 5th	November 5th
Les Patineurs Heptagon Pas de Deux ▲ N.Y. Export: Op. Jazz	Moves Pas de Deux ▲ New Agnes de Mille Ballet Ⓐ Rodeo	Kettentanz As Time Goes By Pas de Deux ▲ N.Y. Export: Op. Jazz	Suite Saint-Saëns After Eden Pas de Deux ▲ The Green Table	Interplay New Agnes de Mille Ballet Pas de Deux ▲ N.Y. Export: Op. Jazz	Les Patineurs Reflections Pas de Deux ▲ The Green Table	Interplay Chopin Preludes Pas de Deux ▲ Rodeo
November 7th	November 8th	November 9th	November 10th	November 11th	November 12th	November 12th
As Time Goes By New Agnes de Mille Ballet Pas de Deux ▲ Jazz Calendar	Kettentanz Pas de Deux ▲ La Vivandière ■ The Green Table	Interplay Chopin Preludes Pas de Deux ▲ A Wedding Bouquet	Romeo and Juliet	Romeo and Juliet	Romeo and Juliet	Romeo and Juliet
November 14th	November 15th	November 16th	November 17th	November 18th	November 19th	November 19th
Brouillards Pas de Deux ▲ Parade Suite Saint-Saëns	Moves New Arpino Ballet ★ After Eden Jazz Calendar	Reflections Pas de Deux ▲ The Relativity of Icarus Rodeo	Brouillards New Arpino Ballet Monotones A Wedding Bouquet	Kettentanz Pas de Deux ▲ The Relativity of Icarus Suite Saint-Saëns	Brouillards Pas de Deux ▲ New Arpino Ballet Rodeo	Reflections Pas de Deux ▲ Parade The Green Table
November 21st	November 22nd	November 23rd	November 24th	November 25th	November 26th	November 26th
Kettentanz Pas de Deux ▲ Monotones Jazz Calendar	Trinity Chopin Preludes Pas de Deux ▲ Rodeo	Suite Saint-Saëns New Agnes de Mille Ballet New Arpino Ballet Jazz Calendar	Moves Pas de Deux ▲ The Relativity of Icarus Trinity	Suite Saint-Saëns Pas de Deux ▲ Touch Me Jazz Calendar	Interplay New Agnes de Mille Ballet After Eden Rodeo	A Wedding Bouquet Chopin Preludes New Arpino Ballet Trinity

▲ The Pas de Deux will be selected from the following:
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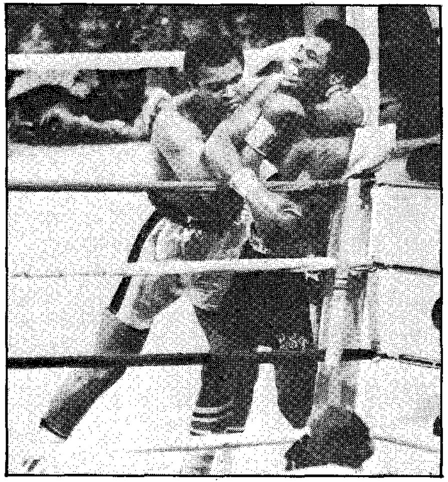

. . . *hold tight* . . .

your money on me. I cannot get no better."

He rented a home in West Lakeside, a New Orleans suburb, and rarely visited the hotel's fight headquarters. "We're getting police protection like I never seen," said Gene Kilroy, who calls himself Ali's business manager. "About every five minutes a cop car drives down our street real slow. They want what everybody else wants . . . see if they can spot Ali, get an autograph."

The business manager had an easier time of it for this fight. Ali's entourage was issued dated vouchers, $25 a day, and there were no newcomers with expensive habits. "Before we went to Los Angeles for the second Norton fight," Kilroy remembers, "Ali met a guy in New York and flew him out to the coast. He gives the guy a room in the hotel. Then the guy decides to throw a party to tell everybody Ali's his friend. Only the room ain't big enough so he gets the hotel to open up the adjoining room for the party. And he sends flowers to Ali. Later I'm going over the bills for the fight, and there's one bill for the flowers and another for the party, $3,600.

" 'Lookit this crap,' I tell Ali, your new friend signed your name for $3,600.' But Ali says, 'He's doing what he thinks is right and who's to say he's wrong?' So we ended up paying for it. Stuff like that went on all the time."

This time, the hangers-on were hooking into Spinks, the St. Louis ghetto kid punching for $3.75 million. A few minutes past midnight, three days before he returned Ali's title, there was a crush of people near the Hilton's front door. On the steps leading to the bar stood Leon Spinks, smiling his jack-o'-lantern smile, surrounded by members of his cabinet. The people with Spinks waited for a sign. Hotel guests at the foot of the stairs stared up at Spinks. One of them asked if he could take a picture. Leon smiled in

Photo: UPI

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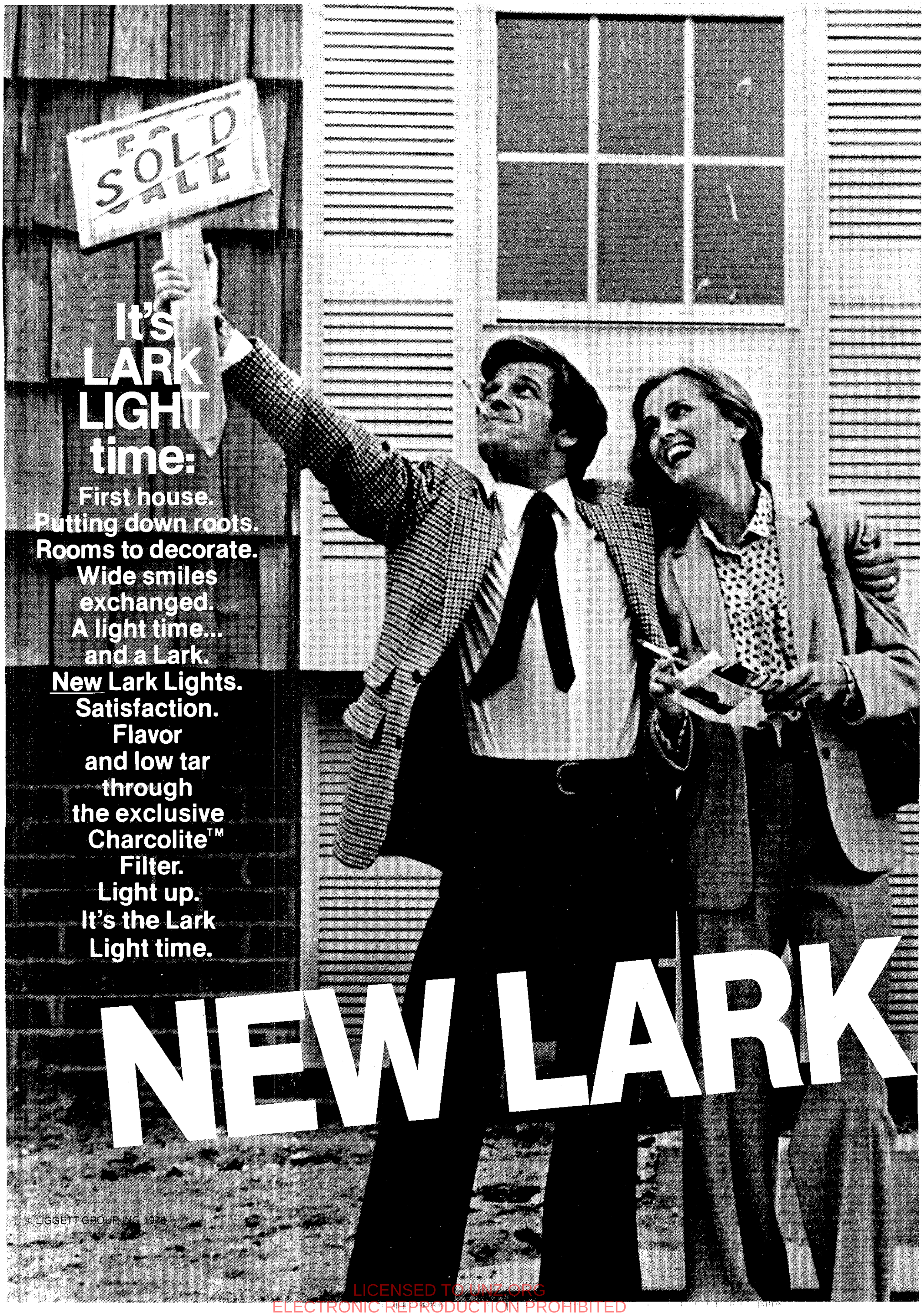

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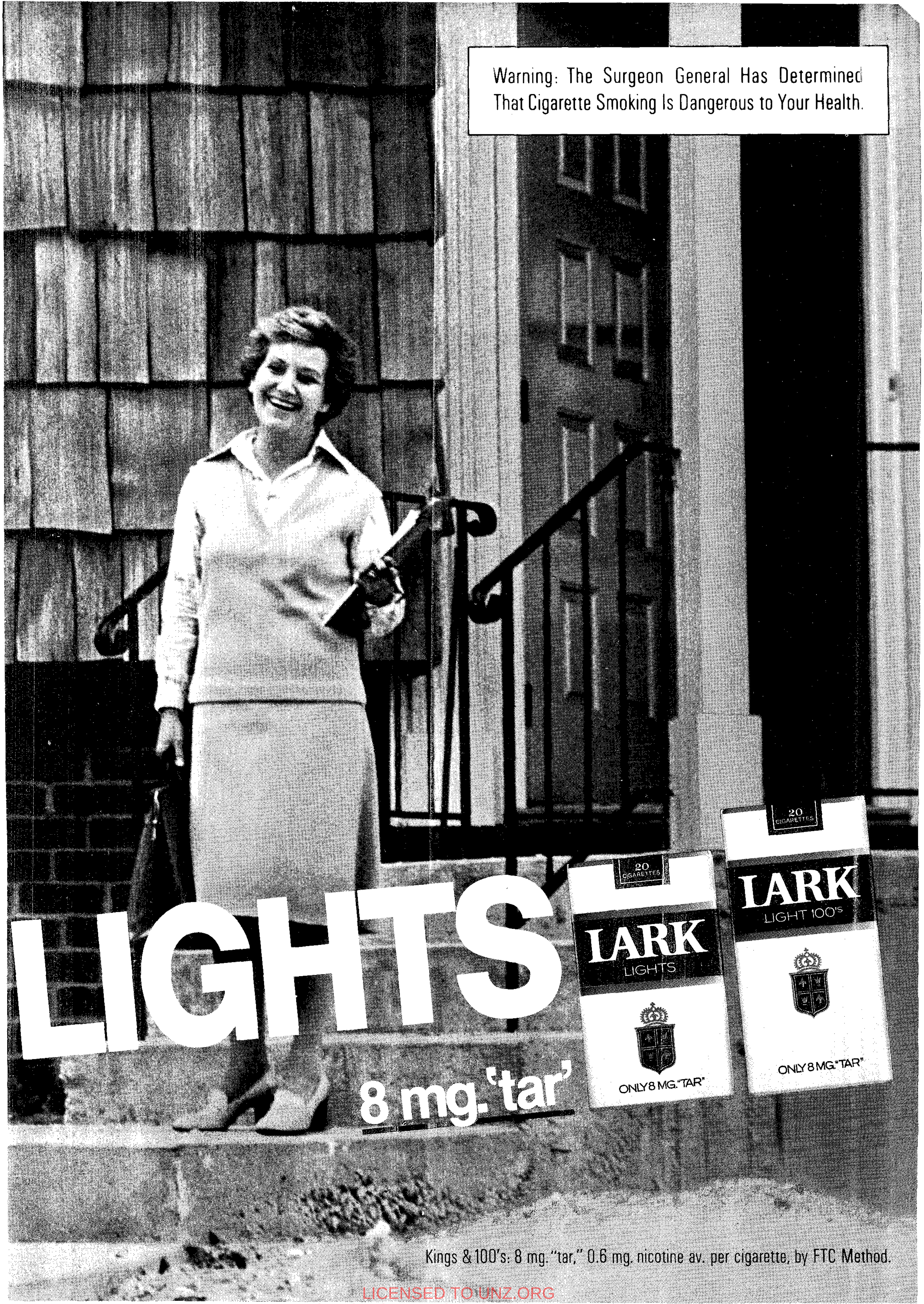
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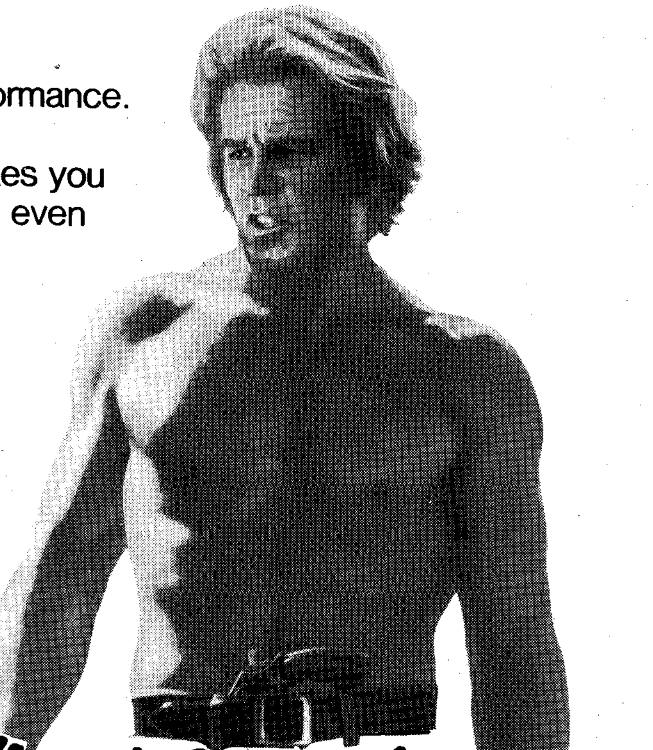

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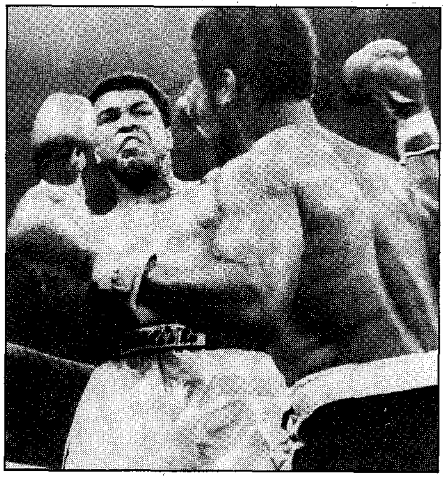


. . . defense is always important . . .

his direction. Another wondered if he might pose with Leon and he was told to mount the steps. Leaving a wife and camera behind, the man moved to Spinks's side. The flashbulb missed and the man urged his wife to try again. The second time was fine. He half trotted away from Spinks.

"Who are all those guys with him?" The question came from a young man in a Tulane sweatshirt.

"His entourage," I answered.

"What does he do?" He pointed in the obvious direction—at Mr. T., shaved head, dark glasses, one earring with a gold half-moon and star.

"The bodyguard."

"Where's the guy who tells him to go to bed?"

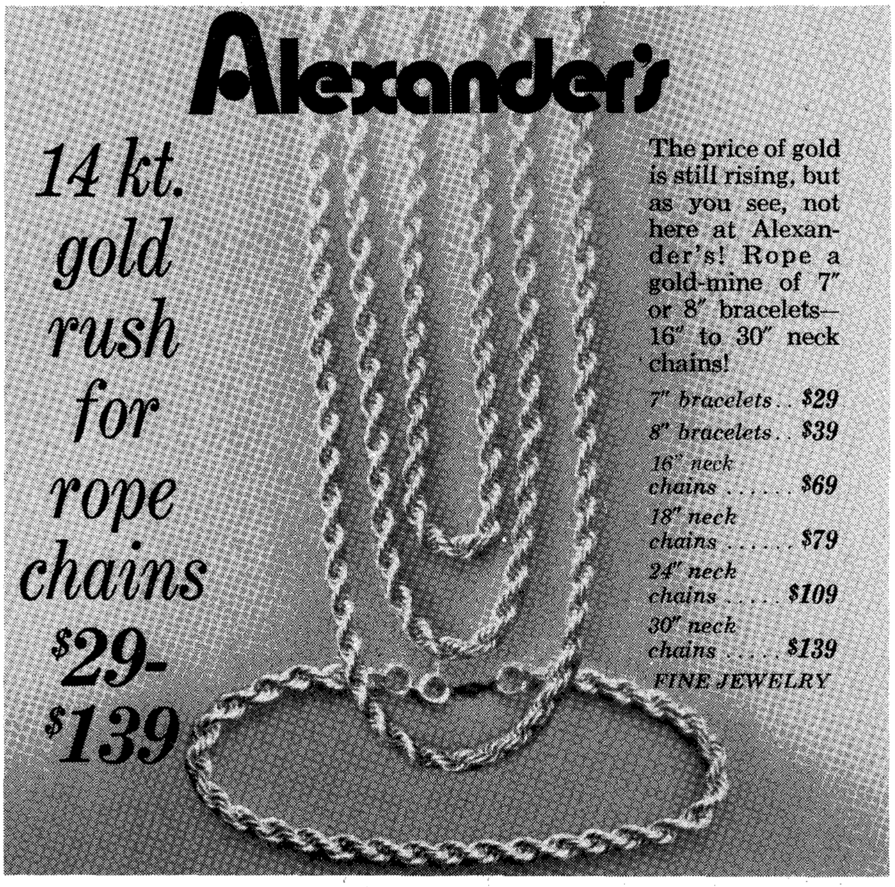
Spinks didn't fill that opening.

"He's just a softhearted kid," says Butch Lewis, "but he gets caught with his pants down a lot." Butch was the vice-president of Top Rank, Arum's organization, who helped to deliver the Spinks brothers, Olympic champions, to Arum.

"Leon's always looking for somebody to say he doesn't have to do something. And the people around him want to keep a smile on his face. They're afraid of him when he gets to growling. He's got a lot of tap dancers around him all screaming, 'Yeah, champ.' He says, 'I think I'll go out tonight; it won't hurt me.' There they are, 'Yeah, champ; anything you say, champ.' He's surrounded by people who don't know anything about boxing. They're scufflers."

Incidentally, Butch's last favor for Arum was finding the Louisiana backers who paid Top Rank $3 million to stage the fight in the Superdome. After the fight, Arum fired Butch.

Dr. Ferdie Pacheco worked in Ali's corner all the way back to when the name on the robe was Cassius Clay. The urbane physician's recently published *Fight Doctor* included two or



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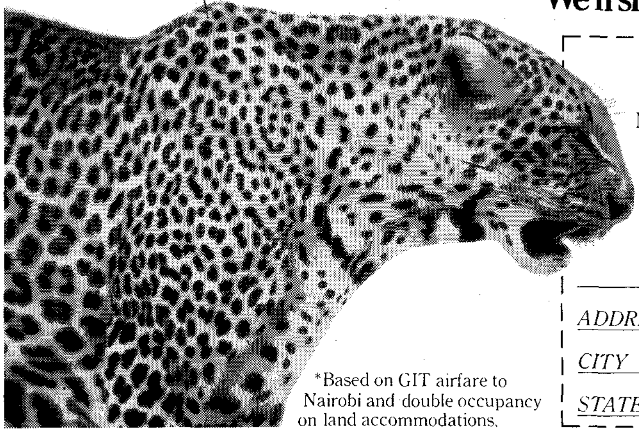

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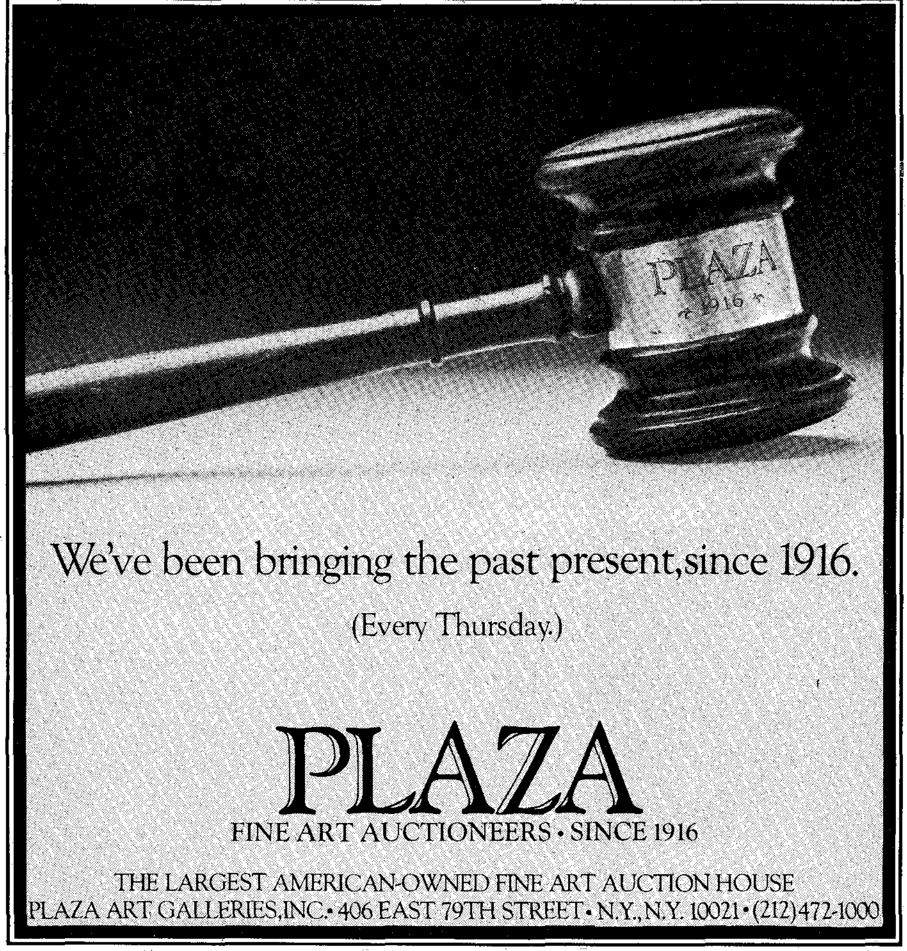

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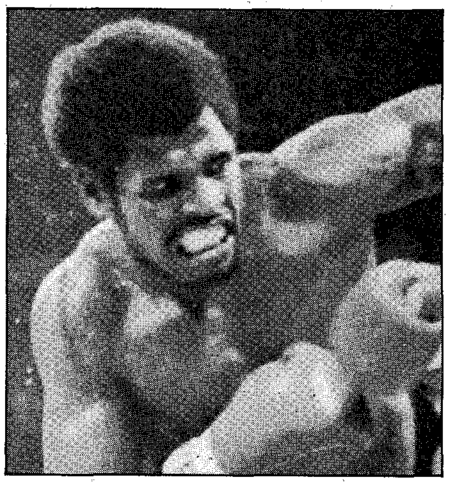


. . . resist the Spinks smile . . .

three teasing sentences about Ali's sex life. Three too many. His fifteen-year association with Ali ended before the first fight with Spinks.

"After the Norton fight in Yankee Stadium [September 1976] I told him not to fight anymore, to walk out. What I'm saying to him he doesn't want to hear right now." Pacheco's in New Orleans to broadcast the fight by satellite. He hates what he sees.

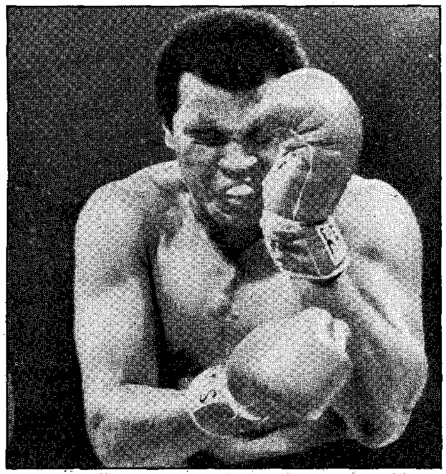
"What can Ali do but further deteriorate his legend? With each beating he takes, he gets less able to take a beating. I hope to hell I'm wrong, but if he could get lucky and beat Spinks it would be the unluckiest thing that ever happened to him. He would go on to so-called easy fights. But there are no easy fights for this guy. The body doesn't know whether you win or lose, and his body is getting beaten up on the way to the fight."

When Ali trains he often lets sparring partners beat on him. He calls it building resistance to punches.

"That's not what nature intended," Pacheco insists. "You don't toughen up the brains and kidney by letting them get hit a lot. It's not the same as putting calluses on hands. Cosmetically he looks the same, but his reflexes are not there. His legs used to get him out of trouble, nobody could hit him. Now everybody can hit him. And now he's slurring his words. Which is the *sine qua non* of brain damage. It hurts me to see the way he is."

The 48 hours before the fight take too long. Another visit to Bourbon Street was out of the question. On the first, a pilgrimage was made to Preservation Hall, where a dollar thrown into a basket is the only charge for the privilege of listening to jazz's founding fathers. Percy Humphrey, a trumpet player shaped like a walrus, opened a set by lifting himself off his chair and grumping, "No smoking, no taping." The band spent the next twenty minutes giving new evidence of the decline

Photo: Wide World



. . . be ready for anything . . .

of the American dollar's buying power.

But the one good deed for the entire stay was performed during this second Bourbon Street foray. Jose Torres, the former light-heavyweight champion who now punches a typewriter, was seriously considering the purchase of a T-shirt that read, "I Choked Linda Lovelace." Torres was adamant, and giggling too. His friends argued that the T-shirt wouldn't travel well and Torres finally agreed, although he muttered something about only getting to go around once in this life.

So you see, the 48 hours before the fight were taking longer than usual. Just in time, Emile Bruneau turned up. Bruneau, chairman of the Louisiana Boxing Commission, is a sensational churl with a low tolerance for the northern accent. Bruneau is the chap who, as an officer of the World Boxing Association, had a great deal to do with taking away Ali's title and sending the champ into his three-year exile. When a reporter asked Bruneau if he was responsible for that act, the chairman said, "The committee stripped him of his title." And how did you vote on that committee? "None of your business," Bruneau snapped. "That's eight, nine years ago. You wanna dig up skeletons, go to the graveyard."

The reporters were delighted. And when somebody remembered the mysterious brown bottle that Spinks had emptied in the first fight—suspected by some to contain an illegal energy booster— there was a new line of questioning. What would the fighters be allowed to carry into the ring this time? "A bucket with water and water only," Bruneau fumed. "How the hell do I know what they're carrying into the ring? I'm not Houdini."

After Mr. Bruneau, the rest was easy. The Superdome, for instance, described in the brochure this way: "Over the streets named Bourbon and Basin, St. Charles and Desire; over the river that's still sung about; over sad jazz erupting

Photo: Wide World

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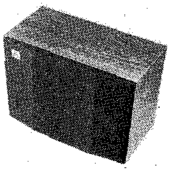

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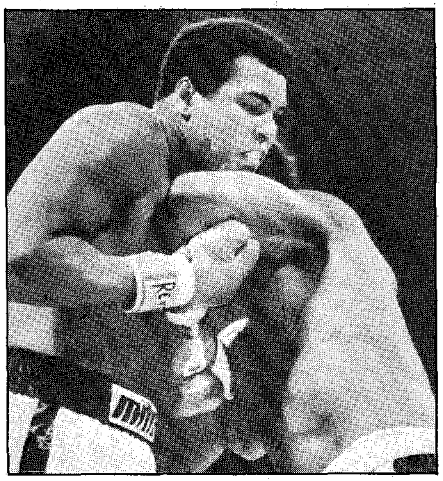

. . . reach him with the right . . .

into laughter; over the glory of cuisine by masters, the Superdome rises. The Superdome is more than a building or a stadium or a hall. It is the enshrinement of Louisiana's belief in itself and a budding, exhilarating, moving certainty that tomorrow can be now."

The certainty was easier to glimpse from the $200 seats on the floor. The near trampling of Muhammad Ali as his entourage, driven wild by the $25-a-day starvation diet, flooded the aisle and carried their hero toward the ring. Spinks's inner circle wore red warm-up suits; his second rank was in green. And the angriest man in the young champion's corner was George Benton, the master trainer who devised many of the tactics that carried Spinks to the title.

On this night, Benton was reduced to a part-time adviser. He was to offer his opinion every third round, alternating with Spinks's brother Michael and Sam Solomon, the chief trainer. The arrangement bothered Benton.

"It would be a damn shame if he loses," Benton said, "and the only way he can lose it is on general bullshit. We don't need five guys in the corner, filibustering, telling him some dumb s - - t. There are a lot of things around this fellow that he doesn't need. But he's a very strong person. He takes care of the business at hand. Look at it this way: If your mamma died one day and the next day you were attacked by a wild dog, you'd stop thinking about your mamma. You've heard fighters be asked how they lose a fight, and they say they had too much on their mind. Now how the hell can you have too much on your mind when you're getting the s - - t kicked out of you?

"Straight up, this kid has no business losing this fight. No business at all. But Ali's life's been protected by some mysterious force. I'm always respectful of that. Can it happen again? Sure. You can't say he ain't gonna win again."

Photo: Wide World

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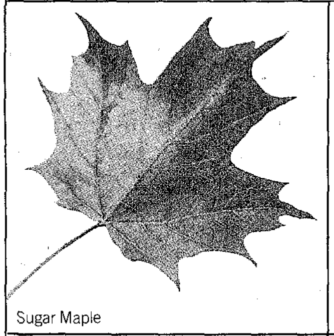
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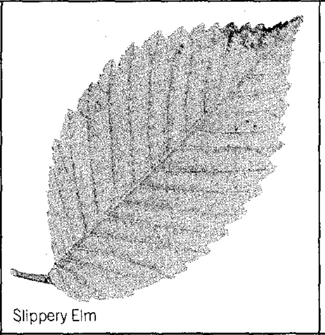
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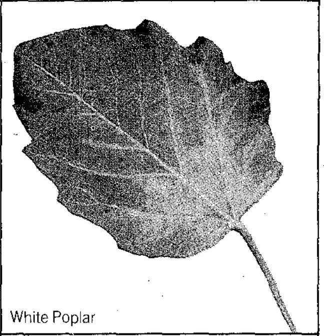
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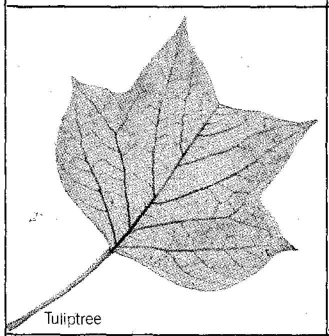
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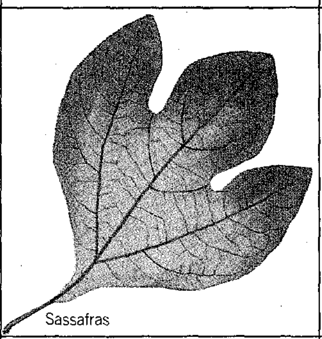
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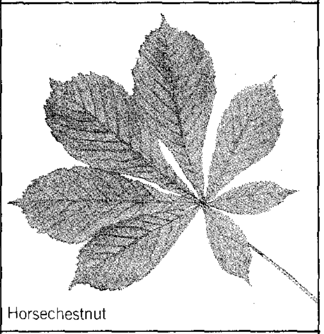
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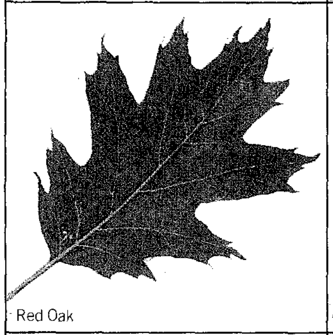
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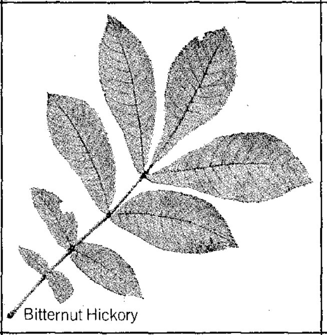
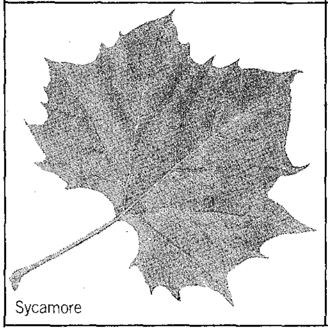
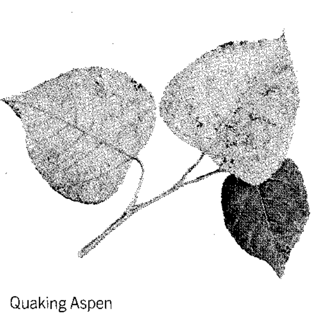

Bitternut Hickory

American Hornbeam


Sycamore


Quaking Aspen

Flowering Dogwood

You could drive north through several states this Fall in search of foliage as splendid as this.

But in a lot less time you can see it in dazzling array as it lights up one place a lot closer at hand. New York State.

In a day, a weekend or a week, you can drive through the brilliant crimson of sycamores, red oaks and sugar maples blanketing the rugged Adirondacks and rolling down into the Catskills. The pale yellow of quaking aspen and black willow banking hundreds of New York's waterways, whitecapped and crystal clear in autumn.

And against this vivid backdrop, you'll find golden acres of apple orchards primed for picking, rustic little town squares to explore, cozy old country inns to stumble upon.

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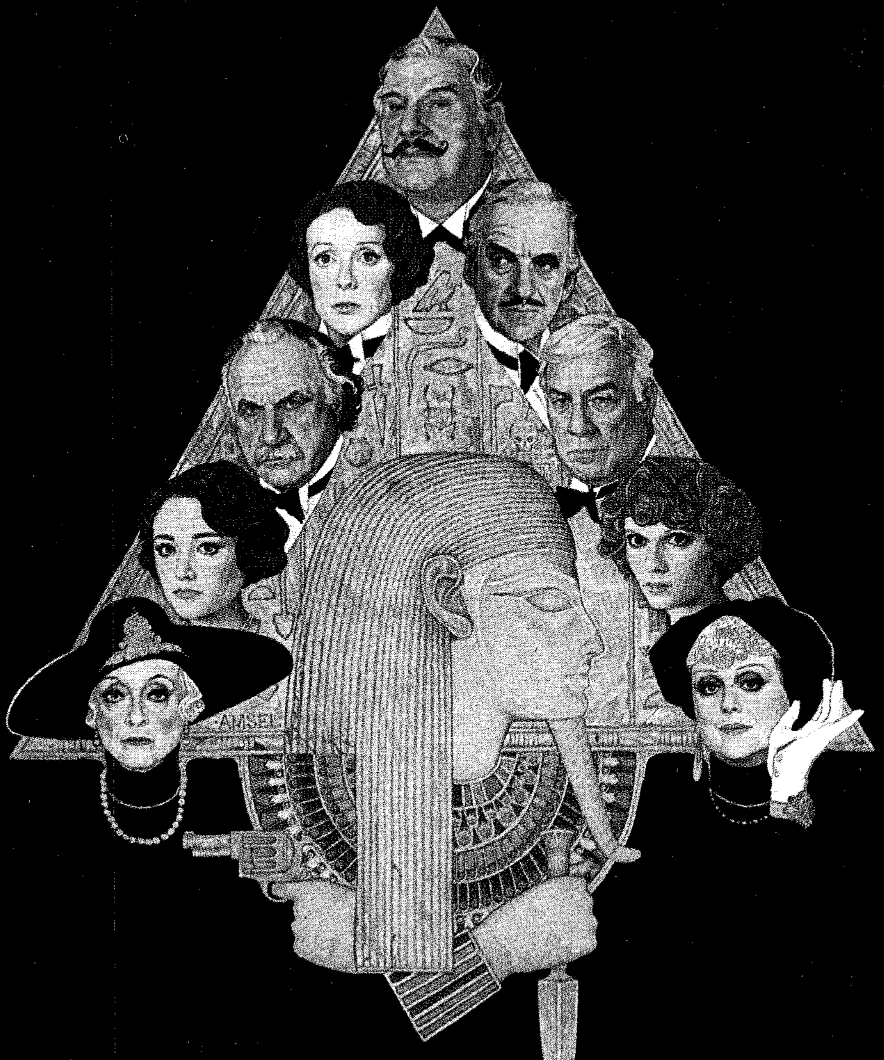
Now, "DEATH ON THE NILE."



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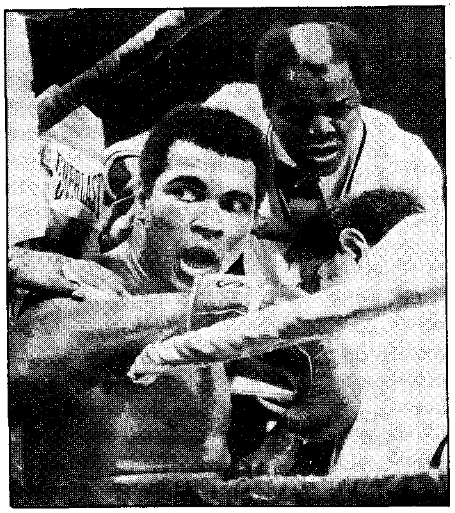

. . . and be of good cheer.

The "National Anthem." Spinks applauds. Ali glares across the ring at his opponent. "You're not gonna psych him," says Angelo Dundee, Ali's trainer. "I don't think this guy's bothered by that. I think he's a happy warrior." The ring announcer introduces Ali. Spinks beats his gloves together.

When Ali swept through the early rounds—landing a few, grabbing, nullifying Spinks's clumsy charges, landing, grabbing—George Benton's worst fears were realized. After the fourth round, unable to take his place in front of Spinks, he turned away from the ring and cursed. "Ten guys in front of me," he said. He walked off, ignoring the shouts of the green warm-up suits: "George, George, no, no. . ."

The fight dragged on. Nothing changed. "Get tough," red and green suits begged Leon. "Bite down . . . smoke . . . be loose . . . use your gusto . . . do the hustle. . . ." The decision for Ali was mercifully unanimous.

And later, when they asked Spinks why he had been so ineffective, he said, as Benton was afraid he would, "My mind wasn't on the fight."

Ali thought he might fight again in six or eight months. Then again, he might retire. He'll let us know. Back at the Hilton bar, Alvin Cash was demonstrating the "disco hat," a visored cap with a row of battery-operated bulbs. "I'm just doing this as a favor for a friend," Cash was saying. "I'm an entertainer." He passed along a press release. "I was in *The Buddy Holly Story*. I'll probably be in Muhammad Ali's next movie, acting and singing. I'll be doing my new song, the 'Ali Shuffle.' "

The press release identified Muhammad Ali as a "personal friend, supporter and source of inspiration to Alvin Cash for almost 20 years. Mr. Cash recently was featured on the testimonial program 'A Night with The Greatest' which was videotaped for later presentation. . . ." ■

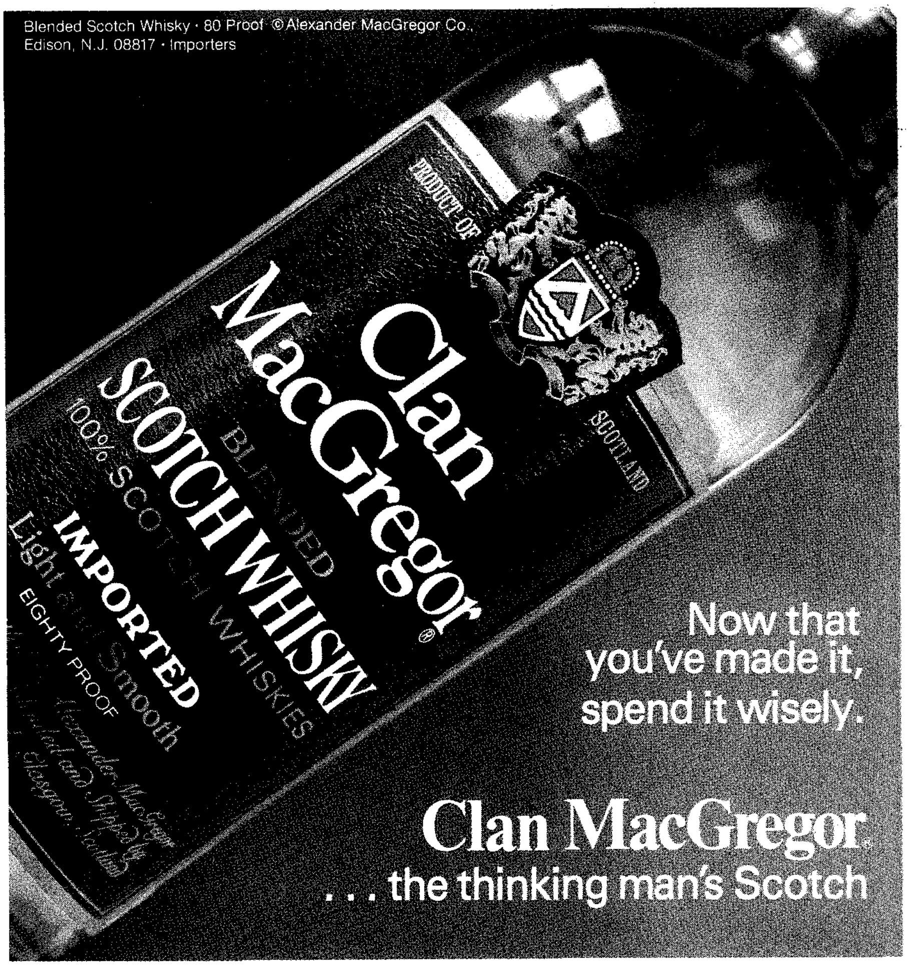

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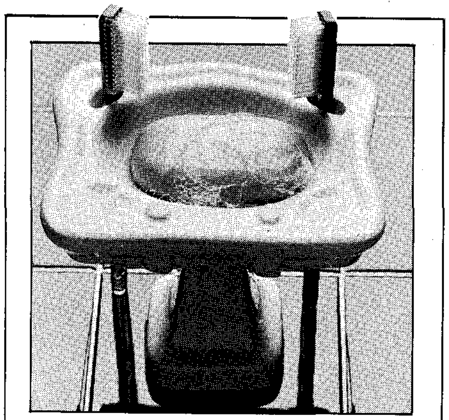
Photo: UPI

BEST BETS

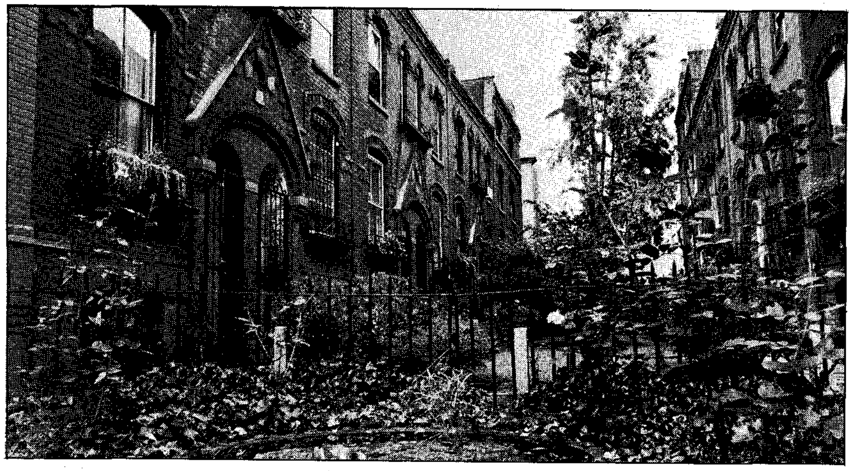
Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern



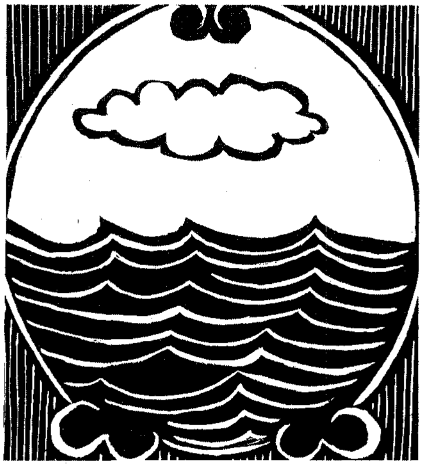
Wishy Washy

It's cute and bathroomy and sudsy and porcelain and French and $16.
PIZAZZ/*811 Lexington Avenue, at 62nd*



Centennial

New York's most extraordinary tenement is Brooklyn's Warren Place Mews (above). This red brick Romanesque refuge—26 three-story cottages that measure 12 feet wide by 32 feet deep and face one another across a garden—was constructed in 1878 by philanthropist Alfred Tredway White as "cottages for workingmen." The rent was $18 a month. This week, the mews is 100 years old. The denizens will offer a tour of the houses and a bazaar and bake sale; proceeds go to restoring the iron grillwork and gates.
WARREN PLACE BIRTHDAY PARTY/*October 1, noon–5 p.m./Between Henry and Hicks streets, Cobble Hill, Brooklyn/Info: 643-9211*



Above the Salt

Water is how we all got to New York, and water is what we'll see plenty more of when the Bronx County Historical Society conducts a nature-and-history cruise of the city's waterways. The wides and the Narrows, North and South Brother's Islands, the sites of former Indian villages, up the Brooklyn side of Governor's Island and the Queens side of Roosevelt Island, under bridges, into inlets. Over 50 miles, aboard a yacht.
NATURE AND HISTORY CRUISE
October 1, noon–4 p.m./Tickets, $12
Info: 881-8900

By Hook

Past Capt. Jim's, Two Cousins, Jack's, Apache II, and Muller's with its flock of cats—and there is Capt. Ben's fish market, 50 years at this location on the Woodcleft Canal. Tile, haddock, sole, blue crabs, red crabs, stone crabs, scallops, cod, skate, flounder, shrimp, octopus, mackerel, whiting, porgies, squid. Whatever there is to catch gets caught. Capt. Ben's sells to the Fulton Fish Market, to markets in Boston and Baltimore. And to the public. The fish couldn't be fresher.
CAPT. BEN'S FISH DOCK/*325 Woodcleft Avenue/Freeport, Long Island*
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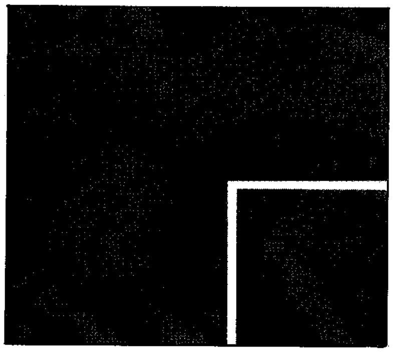
Breast Bet

The more ounce to the bounce, the less joy in jogging. Ergo, a hearty welcome to Jogbra, built for support, with straps across the back, outside seams, a wide rib band, and no hardware ($12.95).
ON THE RUN/*243 East 86th Street*

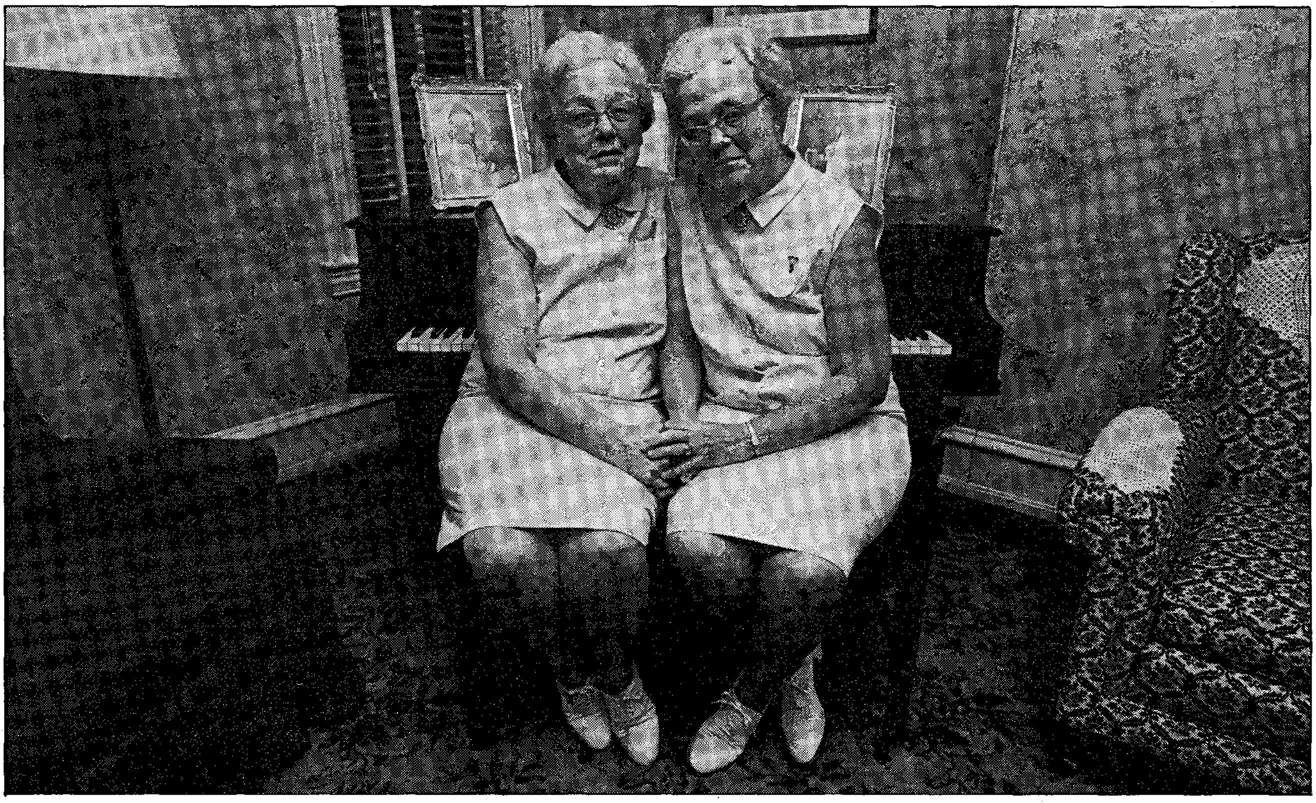


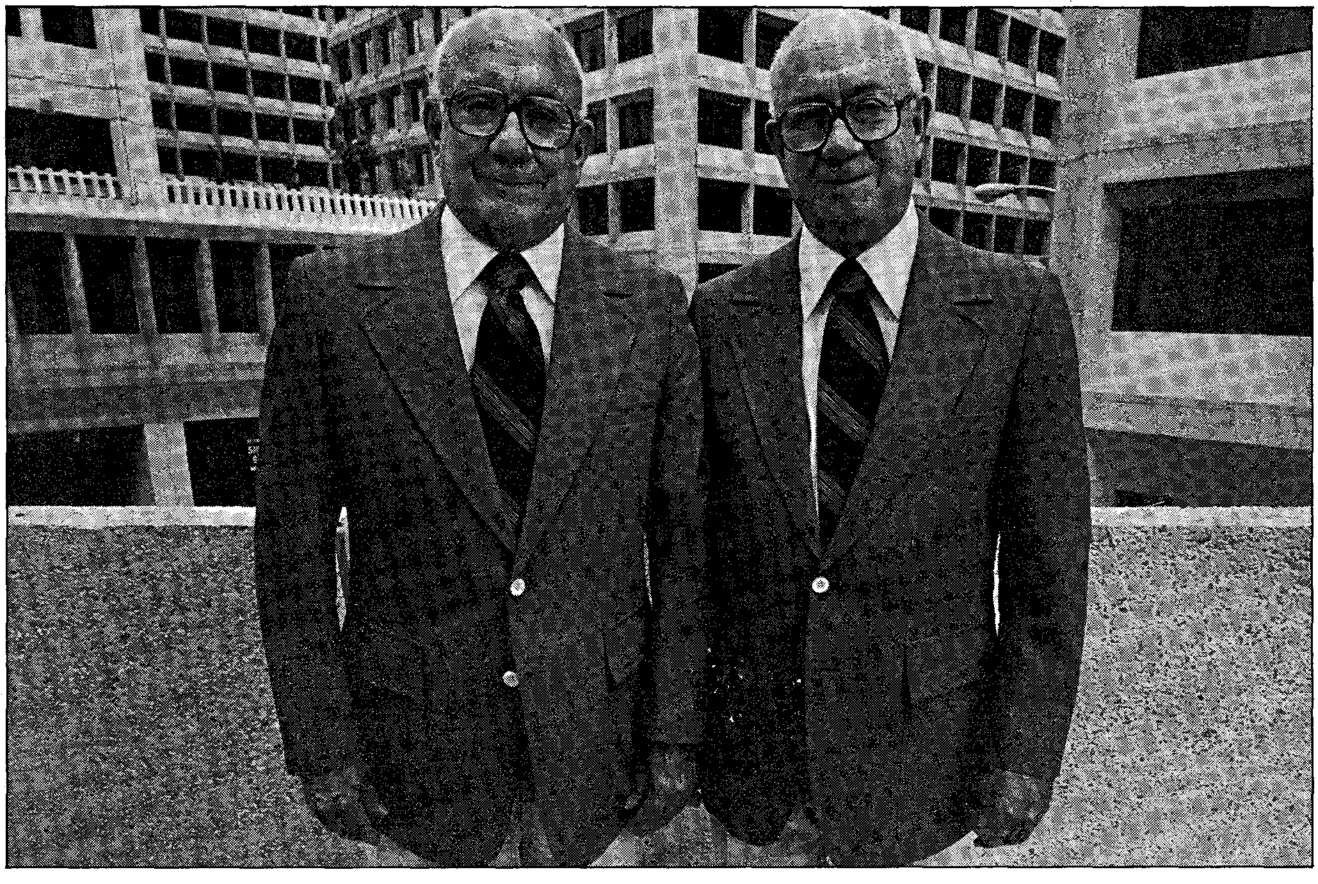
Photos: top, Frank Spinelli; left, Stephanie L. Marcus; right, Mark Haven; illustrations: left, Meg Crocker; right, Scott Berkson

Seeing Double

The dear ladies below, schoolteachers both (with a New Jersey school named after them, no less), are such eager twins that they have never dressed differently a day in their identical lives. We don't know about the gents. United they pose in a show of Harvey Stein's photographs (and next month in his book), along with lots of other twos of a kind. "Twinness is psychic as well as physical; it's almost incestuous," says Stein, a singular man who can but observe, "It's hard enough to know who you are anyway, but this is incredible."

PARALLELS: A LOOK AT TWINS/*Through October 9/ OK Harris Gallery/383 West Broadway*





Books / John L. Hess

SECRETS OF THE PHARAOH'S TOMB

"... Howard Carter, who found the tomb of Tutankhamun, was a liar, a thief, an indifferent scholar, and a dealer in stolen art..."

Tutankhamun: The Untold Story, by Thomas Hoving. Simon and Schuster, $12.95.

Here is a scandal involving the Metropolitan Museum of Art, divulged by the greatest living authority on that rich subject, none other than Thomas P. F. Hoving himself. The scandal occurred not during Hoving's recent tenure as director but half a century earlier. Still, it's as timely as the forthcoming Tutankhamun show and should prove to be a hot ticket too.

Briefly, the story that Hoving has excavated from the Met's private files is this:

Howard Carter, who discovered the tomb of Tutankhamun, was not only the most famous and successful archaeologist of the century. He was also a liar, a thief, a dealer in stolen art, an indifferent scholar, and more than a little bonkers.

For years, Carter had a secret deal to buy Egyptian loot for the Met. Financed by his patron, Lord Carnarvon, he obtained and sold to the Met in 1922 one of its most prized acquisitions, the 225 pieces of gold jewelry called the Treasure of the Three Princesses—after steering the British Museum off the trail by describing the stolen hoard as "quite worthless." The Met paid him $256,000 for that lot, of which Carter kept nearly $40,000.

When he came upon the Tut tomb a few months later, Carter called on the Met's staff for archaeological help, ignoring his British compatriots and the French, who directed the antiquities service of the Egyptian protectorate. Secretly, Carnarvon promised "to see that the Metropolitan Museum is well taken care of." A down payment came almost immediately.

On the evening of November 26, 1922, Carter broke into the tomb with Carnarvon, his daughter, and an associate. They were the first to see it in three millennia, and the first to visit an intact tomb of the pharaohs. They moved and examined some of its thousands of treasures, and Carter pocketed several choice bits. Then he covered up his entry holes and left.

In the crypt: *Howard Carter (bending) examines the mummy of King Tutankhamun.*

In his accounts of the discovery, Carter lied about the entry, because the Carnarvon concession required the presence of a government representative. He also distorted the evidence about the condition of the site, because, while the finders were entitled to half of any minor discoveries, an intact tomb would belong *in toto* to Egypt.

Carnarvon returned to England to be greeted as a national hero, while he secretly gave the Met a gold ring bearing Tut's seal, as a token of what was to come. He also signed a lucrative deal with the *Times* of London for exclusive rights to what had become one of the most sensational stories of the decade. This early case of checkbook journalism outraged competing newspapers in Egypt and abroad, and helped bring about the ultimate decision by Egypt to keep all of the Tut treasure—all that it knew about, that is.

Actually, over the years Carter smuggled out scores of objects for himself and Carnarvon. Hoving lists seventeen items in the Met and half a dozen in other American museums as certainly or probably from the Tut tomb.

Carter was caught once. In a demented quarrel with the Egyptian authorities, who mildly sought to have some rights of visitation and information regarding his tomb, he locked up the site in 1923 and went off in a huff. Officials who broke into his storeroom found in a wine crate a priceless sculpture that had not been inventoried.

Coded cables show that Met officials concocted a cover story, alleging that Carter had bought the sculpture in Cairo and stored it at the tomb. The half-mad archaeologist seems to have ignored their scheme. But, unaccountably, the Egyptians didn't pursue the matter.

The files also show that Met officials enthusiastically supported Carter in his fight to fend off surveillance, that they shared his contempt for "the natives," and that they lobbied through the State Department to defend Carnarvon's claim to half the Tut treasure. An American employed by the protectorate as a judge in the court suit privately asked Washington to teach the Egyptians that "they could not flout America with impunity."

The Met warned that if it could not have the fruits of its digging, it would stop digging. (Indeed, the Met has tended to limit its exploration since those years to places where the authorities are more understanding about its need for art objects.)

Last summer, the Hoving manuscript was circulated among a number of experts to be checked for inaccuracies. Hackles began to rise. At least one trustee objected to Hoving's use for his own profit of Met files that had been closed to scholars.

The trustee also objected to blackening the names of museum officials long deceased. This was a widespread reaction in the trade. T. G. H. James, keep-

---

John Hess, author of The Grand Acquisitors, *has investigated scandals at the Met for the New York* Times.

Photo: Griffith Institute, Ashmolean Museum, Oxford University

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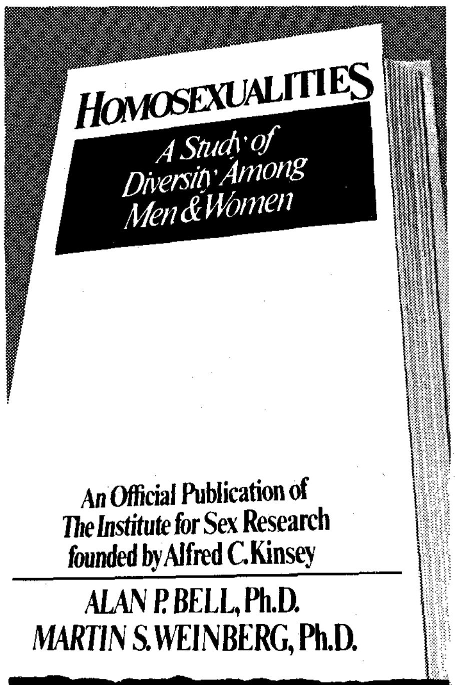

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er of Egyptian antiquities at the British Museum, described the book as "a lot of washing of dirty linen in public.

"I'm rather surprised that a former director of the Metropolitan Museum would write a book of this kind, and we feel rather strongly about it," he said in a telephone interview.

A prominent Egyptologist in this country called the book "very boring," and another said, "Interoffice memos bore me stiff." Boring? On the contrary, it is so gripping a tale that readers will hardly notice the lapses in style and scholarship.

A tougher editor would have deleted about 50 pages and a few hundred Hoving exuberances ("fulsomely denied"; "no doubt they probably had"; "his own remarks would come back to haunt and disturb him"). Scholars will be infuriated by the absence of footnotes or bibliography, the sketchinesss of sources, and the anecdotes related as fact that turn out to rely on a single prejudiced witness once or twice removed from the scene.

Yet the basic story, as summarized here, seems to be unchallenged. And it is good drama. It is also significant for the light it sheds on the immediate issue of our plundered past.

For one familiar with the recent kerfuffles at the Met, it is fascinating to meet Hoving as moralist. The director who called himself the last of the grand acquisitors now reproaches his predecessors for a "rather cutthroat and questionable" deal that "would have been deemed unethical had it come out in the open."

The style is old Hoving, but the content is not. Is this a Tom Hoving who challenges the "public and lofty protestations" of the "finagling" Met and accuses Met officials of arrogance, deception, and a greed for acquisition that overrides the needs of scholarship? Can it be the Tom Hoving who praises a publisher of the New York *Times* for refusing to silence his Cairo correspondent?

One can only hope that the new Tom Hoving, liberated from his museum responsibilities but rich with its secrets, will go on and tell us the untold stories of his own administration. And one may suspect that it would be an even better story than this one.

The Department of Dead Ends, by Roy Vickers. Dover, $3.50.

Corsage: A Bouquet of Rex Stout and Nero Wolfe, edited by Michael Bourne. James A. Rock (Bloomington, Indiana), $6.50.

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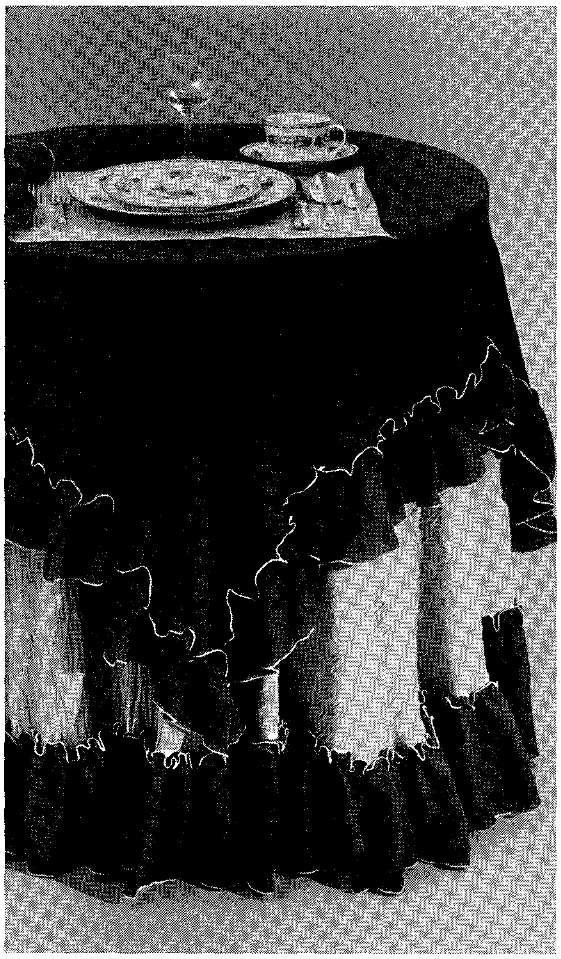
colorful and wicked ones sympathetic. The late Roy Vickers chose the more difficult course of making ordinary characters fascinating, and in this he succeeded brilliantly. *The Department of Dead Ends* is a collection of fourteen stories, named for his fictional department at Scotland Yard where odd bits of evidence from unsolved crimes are stored and often trap murderers months and years after the fact.

Vickers's detective stories begin with the murder—usually by quiet, ineffectual types, the last people one would think of as principals in a crime of passion. Yet, with great care—Vickers is as precise as his criminals are impulsive—we are logically shown how a trivial remark may provoke the most rabbity man to violence. A man strangles his wife for trying to make him less fussy; another kills his mother-in-law for smiling at him; still another, having no way to repay an emotional debt, murders the woman who has given him £20,000. After the crime, the plot doubles and redoubles on itself, until coincidence turns up the vital clue. Patiently, sadly, Vickers points out how the murderer would not have been caught if the spot of soap had been cleaned off the razor case, if the diamond brooch had been fastened, if the dog had stayed in the car. Vickers clearly enjoys the thrill of the chase—his detectives often pounce on the criminal in the very last line. Yet he also has great compassion for these murderers, who, drawn into crime by chance, are caught by chance again; who, as much as the corpses they leave behind them, are victims of fate.

Corsage: A Bouquet of Rex Stout and Nero Wolfe is badly printed in almost unreadable twelve-point type and illustrated with drawings that are as hideous as they are inappropriate. Yet loyalists in the Wolfe pack will find this slim paperback a bargain, for it contains, along with an interview with Stout and a reprint of his article "Why Nero Wolfe Likes Orchids," "the first book publication of *Bitter End,* a Nero Wolfe novel." *Bitter End* (actually a novel) is a typically brisk and entertaining tale, but readers should be warned (the editor makes no mention of the fact) that the plot and characters—except for Wolfe & Company—are identical to those in a much longer Tecumseh Fox mystery, *Bad for Business,* which was also published in 1940. Not, of course, that that will matter to any of the fanatics who will take any chance they get to match wits with Mr. Wolfe or to dream of dancing with Archie Goodwin at the Flamingo.

—Rhoda Koenig



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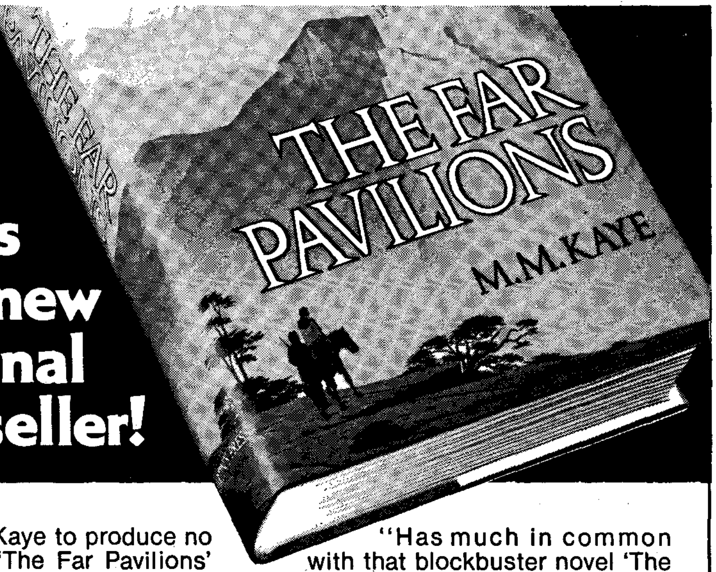

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HAS THE CITY OPERA LOST ITS MARBLES?

"...With a cast of sublime musical rhetoricians, a new *Andrea Chénier* might make sense. But the company has no such..."

Faced with the season's first offerings by the New York City Opera—a *Naughty Marietta* that simply shouldn't have happened and an *Andrea Chénier* for which the most charitable description might be "tacky"—one might be pardoned certain grave doubts about the present estate of that once valuable company. The feeling is inescapable that the City Opera is currently suffering from an identity crisis; the obvious questions are, first, how has this come about and, then, what can be done? Unfortunately, the answers are less obvious than the questions.

There has always been an easy way of thinking about the City Opera, for reasons that go all the way back to the company's founding in 1944 under László Halász, when Julius Rudel was merely a young backstage assistant. This is the young, energetic, lively, innovative company, the thinking runs, which puts on unusual repertory, cultivates singers (preferably American) on their way up, deplores the star system, and works instead toward a sense of theatrical ensemble. Such thinking has, over the years, been accurate more often than not; the historical-minded might note, however, that the company's first two ventures were a *Tosca* with Dusolina Giannini, a veteran soprano, American but hardly young, and a *Carmen* with Jennie Tourel, an established star in France newly arrived in New York.

The company's service to new singers, new—or rare old—scores, and new ideas in stagecraft cannot be challenged; the statistics are impressive and too familiar to need reciting here. It is foolish to pretend, however, that the City Opera has held itself aloof from, or insensitive to, the mingled dangers and glories of possessing great stars. Its superiority to other, resolutely star-system, companies lies in the fact that it has played a more active role than most in developing its own stars—a distinguished list that includes such names as Phyllis Curtin, Beverly Sills, Frances Bible, Placido Domingo, Michele Molese, and Norman Treigle. To its further glory, the company has used its stars surpassingly well, building around them not merely more *Toscas* and *Carmens* (although these happened, too), but a novel, broad repertory that expanded the operatic horizons of both its performers and its audience; again, the achievements need no act-by-act recitation here.

Until not very long ago, the City Opera had successfully surmounted its built-in dichotomy—part house for repertory expansion and experimentation, part house of box-office stars. Now both parts of this dichotomy have apparently disintegrated. What kind of enterprise does it require to produce a *Merry Widow* or a *Naughty Marietta*, a *Fanciulla del West* or an *Andrea Chénier?* Would there be a *Turco in Italia*, lovely rarity though it be, or the new Domenick Argento opera next spring, without the insurance of Beverly Sills? For what reason, beyond the snazzy stage direction of Harold Prince, was the idiotically inferior *Ashmedai* revived last season, over far better operas from the company's past that gather dust? Does Julius Rudel still deign to look at new American scores (I have reason to believe he doesn't), or has his own growing international career as an opera conductor reduced his energies toward his own company?

And what about those stars? There can be only one reason for an opera company to want to produce **Andrea Chénier,** that dreary farrago of recycled Puccini lumpily glued onto an insanely garbled dramatic plot. That reason is, of course, singers: sublimely eloquent musical rhetoricians who can drape Giordano's pathetic tunes with cloth of vocal gold. But the City Opera has no such on its current roster. It has, for this production, a decently intelligent Maddalena, Marilyn Zschau (pronounced as in Zschicago, her hometown), a mezzo-turned-soprano whose only vocal interest lies in her lower register; a merely acceptable Gérard, Richard Fredricks, who in a long and overactive career has worn most of the gold from his once attractive voice; and a Chénier, Ermanno Mauro, who is endowed with an impressively loud and steely tenorish noise which he either cannot or doesn't care to form into lyric phrases, and whose notion of stage acting was apparently learned from the statuary in the State Theater lobby.

For such an opera, we must assume that the City Opera regards this as its best cast, and it would be horrifying to have to agree. Yet Mauro in particular is carrying a great deal of the City Opera's season, and now he has also been booked to replace the delinquent James McCracken in *Aïda* at the Met. To which I can only state that, if there is no better tenor available than this, somebody had better get busy and build one. On the City Opera roster there is also Henry Price, who at least surpasses Mauro in prettiness of face and grace of movement. But Price in grand opera sounds like what he is, an immigrant from musical theater. There is no resonance to his voice, none of the thrust that makes notes into lines; his Alfredo in the *Traviata,* the night after the *Chénier,* was the work of a proficient student in a solfège class.

True, there *was* a radiance in this **Traviata,** momentary assurance that the City Opera still can, at times, pull miracles out of the blue. The very young (25) Ashley Putnam, who was singing her very first Violetta on any

Illustration by Ben Chase

stage, gave the company a debut performance along the great City Opera Legend lines, a performance of skill, beauty, and originality. Ms. Putnam is not exactly out of the blue; word of mouth about her qualities had drawn a far larger crowd than the *Chénier* had the night before. (The City Opera may have lost its marbles, but its audiences haven't.) With all her present qualities and dazzling promises, however, Putnam is not about to rescue the company single-handedly; she has but one more Violetta this fall (on October 22), after which she leaves until her return in *Daughter of the Regiment* in the spring.

The City Opera has managed the light repertory with some distinction in the past, and it would not be amiss here to shed a tear for its splendid service to Gilbert and Sullivan in its last years at City Center. Why, then, was the **Naughty Marietta** such a disaster? Obviously, the company expected otherwise, and there had been talk of moving the production to Broadway; that would explain the expense of big Oliver Smith sets and miles of Patricia Zipprodt costumes. But then something-or-other hit the fan; by opening night three stage directors had come and/or gone, and the resultant mess onstage was strewn with the shards of half-realized, later abandoned ideas. I heard one good performance, that of Elizabeth Hynes, the Marietta of the second cast; from her, at least, I heard musical lines and elegant diction. The careful, plodding scheme of performance served no other purpose than to expose the dreary derivativeness of much of Victor Herbert's score; the jokey new book—which, like the staging, showed the meddling of many hands—was further embarrassment.

The overpowering splendor of the Metropolitan Opera's new **Billy Budd** stands in some ways as an ironic corollary to the above sad thoughts. In terms of sheer theatrical invention (although not, of course, of budget), this was the kind of night we used to get regularly at the City Opera—while the Met involved itself with its *Chénier*, *Tosca*, and *Carmen*.

Britten's opera dates from 1951, extensively rewritten in 1961. It stands as the first of what turned out to be a trilogy (although not planned as such): operas based on short novels dealing with sexual ambivalence; *Turn of the Screw* (1954) and *Death in Venice* (1973) complete the series. It is now allowable to surmise that the problems dealt with here were close to Britten himself. All three works are

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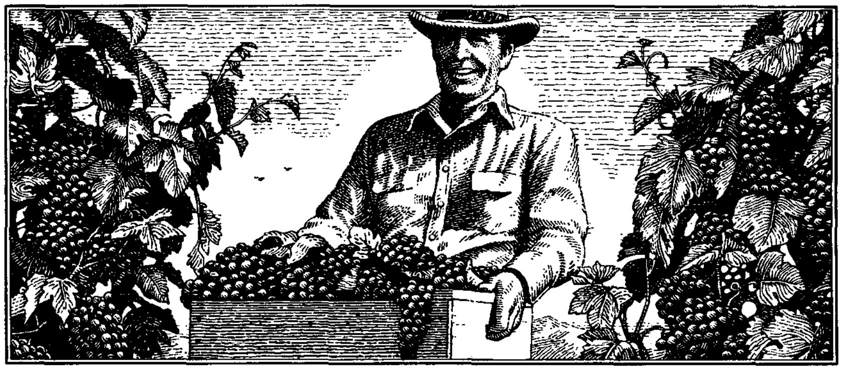

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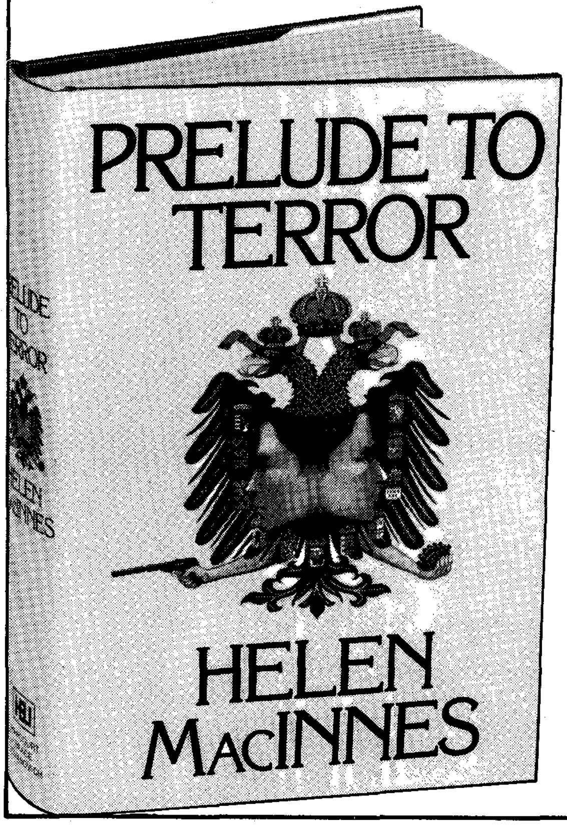
landmarks in the Britten canon, although not necessarily because of any special skill in translating inner ambivalence into the language of the musical stage.

Billy Budd is, in fact, seriously flawed in exactly this regard. It is an opera of extraordinary power and of some beauty: rolling, roaring choruses of the sea and of battle; haunting orchestral passages to suggest an elemental melancholy; now and then a vocal line to stick in the memory. It seldom comes to grips with anything deeper in Melville's story, and I wonder if any music can. There is a recurrent trick, far too often used: a purely diatonic chorus or aria through which a vapor trail of dissonance is threaded (cf. the opening chorus of *Peter Grimes,* or, as *locus classicus,* Octavian's Silver Rose). If this be the musical setting of ambivalence, it falls far from the mark. Much else in *Billy Budd* is, alas, rather drab.

This is not to suggest, however, that you dismiss the Met's new production (of which a mere five performances have been scheduled) from your list of seasonal urgencies. There is the magnificent John Dexter staging, using with fantastic skill William Dudley's wonderful cutaway set of HMS *Indomitable.* There is the brilliant, surging performance conducted by Raymond Leppard, with the Claggart of James Morris one of the spectacular events in the Met's recent vocal history. There is the quiet, greatly touching Billy of Richard Stilwell. And above all there is Peter Pears as Captain Vere, his powerful stage presence still able to create in the mind what the voice no longer can.

There were some cast changes from last season in the opening-night **Tannhäuser,** mostly to the good. Tatiana Troyanos was the Venus, radiant to hear and to behold. A newcomer, Kurt Moll, a bass of surpassing eloquence, made the role of the Landgrave into music for the first time in my experience. As Tannhäuser, Richard Cassilly was visually convincing, but his parched vocal manner has never been one of my favorite sounds, and he had more than a couple of adventures with pitch. Teresa Zylis-Gara's Elisabeth was infinitely moving, as pure of heart as of voice. And, when all else failed, there was the sublime Wolfram of Bernd Weikl, a personage to hold the attention even when, as so often happened, the opera did not.

Troyanos, Cassilly, and Stilwell, it is worth noting, are all major singers whose talents were nurtured by the City Opera. It could use them now. ■



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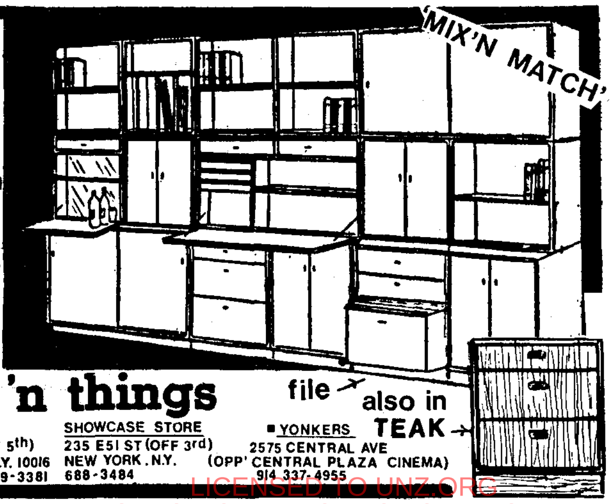

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Movies / David Denby

ALL IN THE FAMILY

"...*A Wedding* features the broadest farce of any Altman film since *M*A*S*H*, and some of it is obvious and unnecessarily cruel..."

Illustration by Carol Wald

Robert Altman is the supreme ringmaster of the modern cinema, a director who likes to set five, six, or even a dozen acts going at once, teasing us with more performers and emotions than we can possibly take in, mixing satire and tragedy, naturalism and surrealism, and then pulling everything together for a final waltz around the center ring before closing the show. In his new film, **A Wedding,** he returns to the multiple-vignette, everything-happening-at-once style he invented in *M*A*S*H* and perfected in *Nashville.* I hasten to add that *A Wedding*, though a considerable formal achievement, falls far short of those two. Altman has spread himself too thin this time (there are about 20 major characters, 25 minor ones), and his satiric thrusts aren't of the highest quality. Still, a full night's entertainment from our leading filmmaker isn't to be overlooked. If I sound harsh, it's because I expect so much from him.

A Wedding takes place in a single day and is mostly set in a single house—a posh suburban mansion in Illinois inhabited by a sophisticated, wealthy, and extremely complicated Wasp family (some Italians have joined in through marriage). With maximum ill will, this family is uniting its son to the daughter of *nouveau riche* vulgarians (they made their pile in trucking) from the South. In the process of dramatizing our most stubbornly entrenched social ritual—a big, ghastly wedding party—Altman offers a comic tribute to American diversity and disorder.

A hired "wedding coordinator" (Geraldine Chaplin), bossing an army of caterers and security guards, anxiously tries to keep the amenities in place and the party moving ahead on schedule, but a thousand blunders and indiscretions louse up her plans. She carries on like a benighted Emily Post, unaware of the chaos all around her: Upstairs, lying in bed, the matriarch of the family (Lillian Gish) has quietly expired, and no one has the guts to break the news; the groom's father (Vittorio Gassman) is a secret Mafioso; his wife (Nina Van Pallandt), an emaciated beauty, has become a drug addict constantly attended by the alcoholic family doctor (Howard Duff); the groom (Desi Arnaz Jr.) has knocked up the bride's sister (Mia Farrow); his unmarried aunt (Virginia Vestoff) is carrying on with a black servant (Cedric Scott); and so on.

By temperament, Altman is a satirist of hypocrisy, and a wedding party, at which people normally put on their best behavior while thinking evil thoughts, would seem to give him a field day. But Altman plays it differently: His joke is that people use the party to act out their desires. In his view (he wrote the screenplay with John Considine, Patricia Resnick, and Allan Nicholls), the American class system of money and social status doesn't stop people from going after what they want. In this democratic atmosphere of desire and greed, no one is too proud to make a fool of himself, and they all leap in, fighting for anything they can get. It's *Dinner at Eight*, seventies style.

The trouble with the satire of greed is that it gets a little sour when it's repeated over and over. *A Wedding* features the broadest farce of any Altman picture since *M*A*S*H,* and some of it is over-obvious and unnecessarily cruel. In *Nashville,* the characters were also satirized, but we eventually saw their nobler impulses too. The 40-odd characters of *A Wedding* are each on the screen for so short a time that Altman frequently has to resort to caricature, and he doesn't show us many generous impulses in his people. In this film the ringmaster is more like a cynical sideshow entertainer, hawking an exhibit of human folly.

His coldness and distance is most obvious in the handling of Carol Burnett's Tulip Brenner, the mother of the bride. A fussy, awkward lower-middle-class woman made uncomfortably rich by her husband's sudden success, Tulip struggles grimly to keep her hair in a bun and her girdle on straight as a huge walrus of a man from the groom's family (Pat McCormick) declares his love for her. To her surprise, she finds herself responding. Their clumsy passion, mortifying to Tulip, should have been done with great comic delicacy, but through no fault of the actors it comes out fairly gross—low comedy rather than sweet folly. Altman will not take us past the barrier of derision into empathy. He did it in *Nashville,* but not this time.

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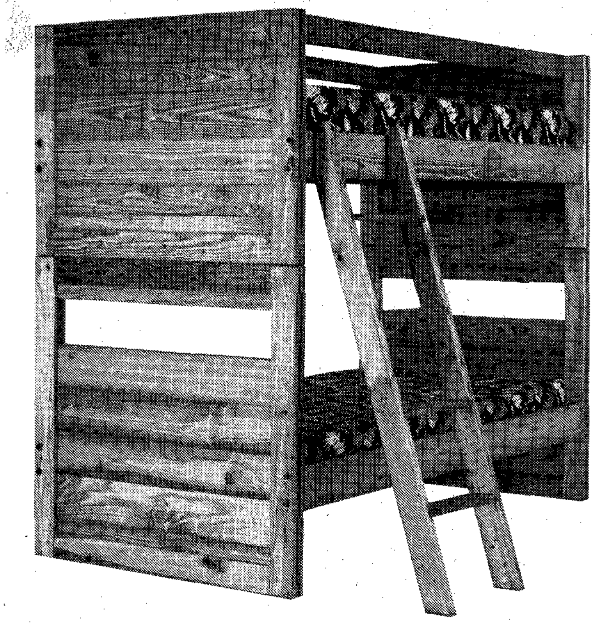

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A Wedding must have been a ball to work on (the actors and crew were in that house for eight weeks of shooting), but some of us may feel left out of the party. The scheme of the movie is so needlessly complicated that it takes us forever just to figure out who everybody is. It's a party all right, but by the time we meet all the guests we've forgotten who went off to the bedroom with whom earlier in the evening, and we no longer care why they did it. The movie's gigantic-puzzle construction is a feat of formal virtuosity that doesn't make for any gain in meaning. And the substance of the film comes much too easily to Altman.

Robert Mulligan's **Bloodbrothers** begins with an affectionate, mock-furious brawl between two brothers in a bar, moves on to a serious brawl between an Italian boy and three Irish boys over a girl, and continues with one scene after another of feuding, hysteria, rage, remorse, desperation, and love. This movie isn't juicy, it's practically rabid. Set in an Italian-American section of the Bronx, *Bloodbrothers* is about a neurotic family of construction workers and the efforts of a restless, indecisive young man, Stony (Richard Gere), to escape the family's stranglehold on him. The roaring obscenities and sweaty neighborhood claustrophobia may remind some viewers of Martin Scorsese's great little film *Mean Streets*, but this is a *Mean Streets* without poetic vision and psychological depth. It's more like a cinematic *Il Trovatore*—all climaxes and no shading. After a while, the hysteria begins to feel monotonous and slightly mad.

Adapting Richard Price's novel, screenwriter Walter Newman has given us an Italian-American family whose members are loving each other to death—literally. In one of the rare quiet moments, Stony's sweet-natured uncle, Chubby De Coco (Paul Sorvino), tells the local bartender about the death years ago of his infant son. It seems that Chubby's wife fell asleep after nursing the child, rolled over, and suffocated him. This story of helpless destruction epitomizes what the movie is about—the way the older generation unconsciously obliterates the young.

The prime villain here is Stony's father, Tommy De Coco, a domineering, explosive man whose macho prowess on the job has gone to his head and burned out half his brain cells. As played by the eruptive Tony Lo Bianco, he's a frightening compound of love and aggression, strength and ignorance. Insisting that Stony must stand beside him as a construction worker, he bullies the boy mercilessly, insulting his

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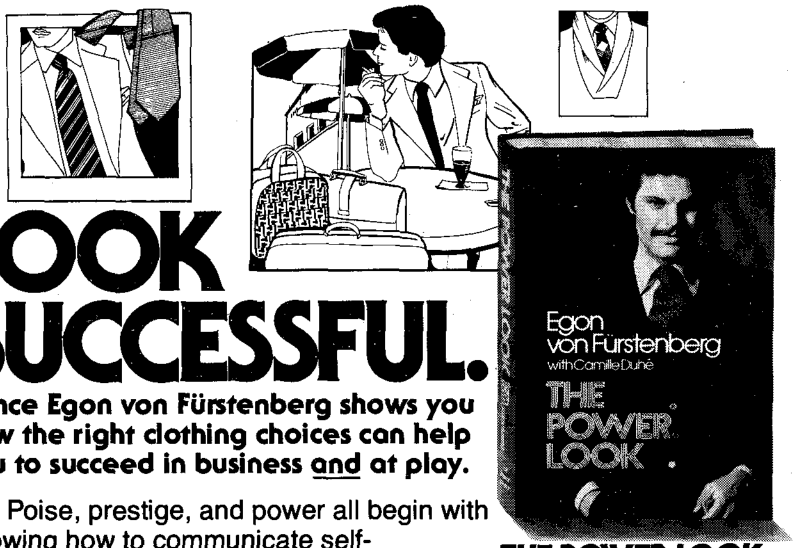
ambitions, his tentative search for a life of his own. Tommy also terrorizes his loving wife Marie (Lelia Goldoni), and poor Marie responds by terrorizing her youngest son (Stony's kid brother) to the point where the child won't eat.

I know that such battered, miserable families must exist, but I don't necessarily want to see bombastic two-hour movies about them. Since nearly all the characters in *Bloodbrothers* are stupid and pigheaded, we can anticipate the hideous mistakes and cruelties way before they happen, which makes us feel smarter than anyone on the screen. But in a good movie (or in life) we are often surprised, even by the most obsessive people. Despite the anger of the movie's attack on entrenched values—the culture of macho—it's a complacent piece of work, a movie for people who think they already *know* what Italian working-class life is like, and who enjoy feeling superior to it.

In his long, frequently successful career *(To Kill a Mockingbird, Up the Down Staircase, Summer of '42)*, director Robert Mulligan has often been accused of overcautiousness, and he seems determined to beat that rap in *Bloodbrothers*. The movie is twitchy and violent, full of lip-smacking delivery of sexist jokes and insults (the male actors do everything but salivate whenever a woman is mentioned) and scenes of female hysteria. Most of the acting is effective in a hyped-up, gut-wrenching style that doesn't appeal to me. As Stony, Richard Gere gives an excitingly kinetic performance, but there's more energy than personality in Gere's work. I know that Stony is supposed to be searching for himself, but that's no reason for Gere to be searching for his identity as an actor. There's a vacancy in his eyes that hurts his performances; you reach out to make contact with his characters (he's also appeared in *Looking for Mr. Goodbar* and *Days of Heaven*) and you see only good looks, ambition, and an actor trying awfully hard for sex appeal (actually he's more jumpy than sexy).

Lelia Goldoni is a little-known actress with loads of personality, but she has nothing to do here but act crazy. Since her madwoman outbursts come out of nowhere, we can't begin to understand her character. The other women are developed even *less*. Although *Bloodbrothers* is an attack on macho insensitivity, the filmmakers don't treat women much better than the men in the film do. Mulligan & Co. extract so much quivering life out of barroom fraternalism that you begin to suspect that that's where their hearts belong in the end—back there in the dark room, drinking with the boys. ■



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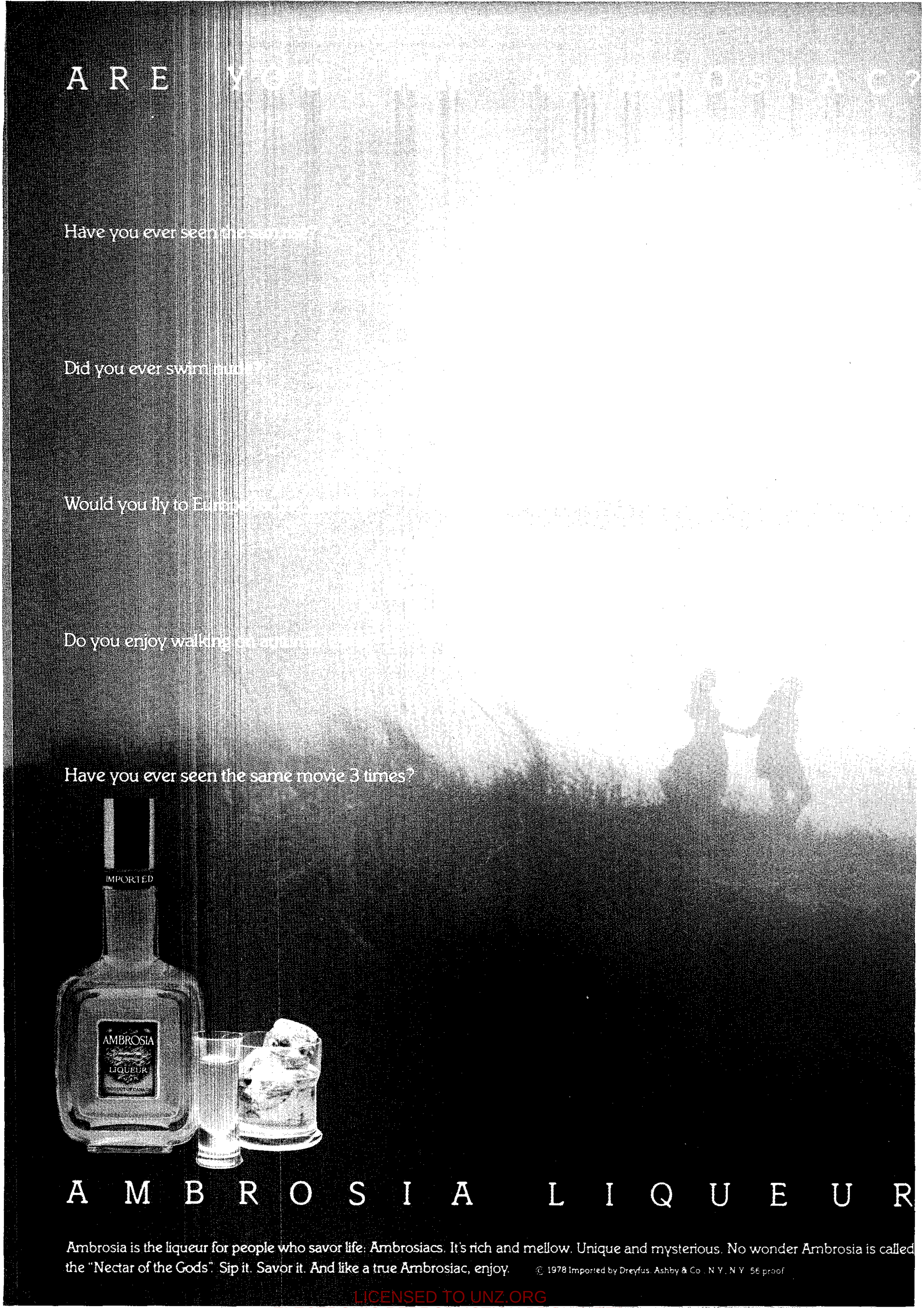

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Restaurants / Seymour Britchky

REMEMBRANCE OF THINGS PASTA

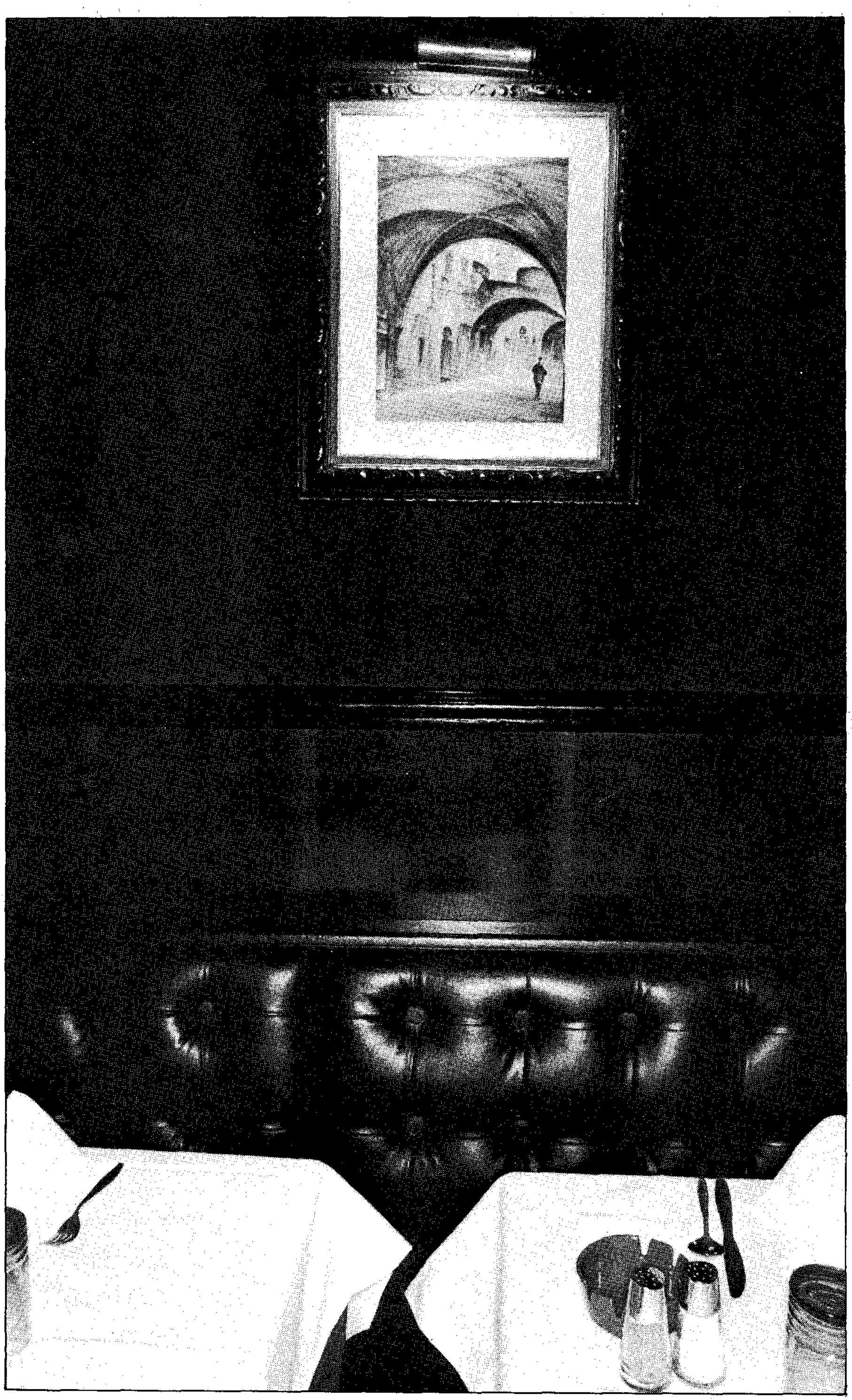
"... There is an ancient waiter at Patrissy's who fixes you with a stare of disbelief even before you open your mouth ..."

This week, another look at ye olden days (Italian style), when an eating place was a room with tables and chairs. Survivors of that past are numerous in New York. Many of them prosper. But they enjoy scant attention from the press and no vogue whatever among restaurant freaks. Herewith two that were doing business at their present sites in the 1930s. If they do not pre-date you, they will certainly outlive you.

According to old neighborhood maps, Little Italy extends from the Bowery to Broadway, from Houston Street down to Franklin and Bayard, which puts **Patrissy's**, of Kenmare Street, at the heart of the district. But the restaurants, cafés, shops, markets, cats, dogs, children, and noisy street life that constitute everyone's notion of Little Italy are clustered in the southeast quadrant of the area, leaving Patrissy's just outside the true pale, a purveyor of hot food in a cold, gray, light-industry desert. So while most of Little Italy's restaurants for years hospitably served out-of-towners seeing the colorful sights (as well as New Yorkers of every borough and neighborhood Neapolitans on nights out), Patrissy's remained an insular place. It derived much of its custom from the old Police Headquarters, a couple of blocks away, and from the strong, silent types on the periphery of the law-enforcement world.

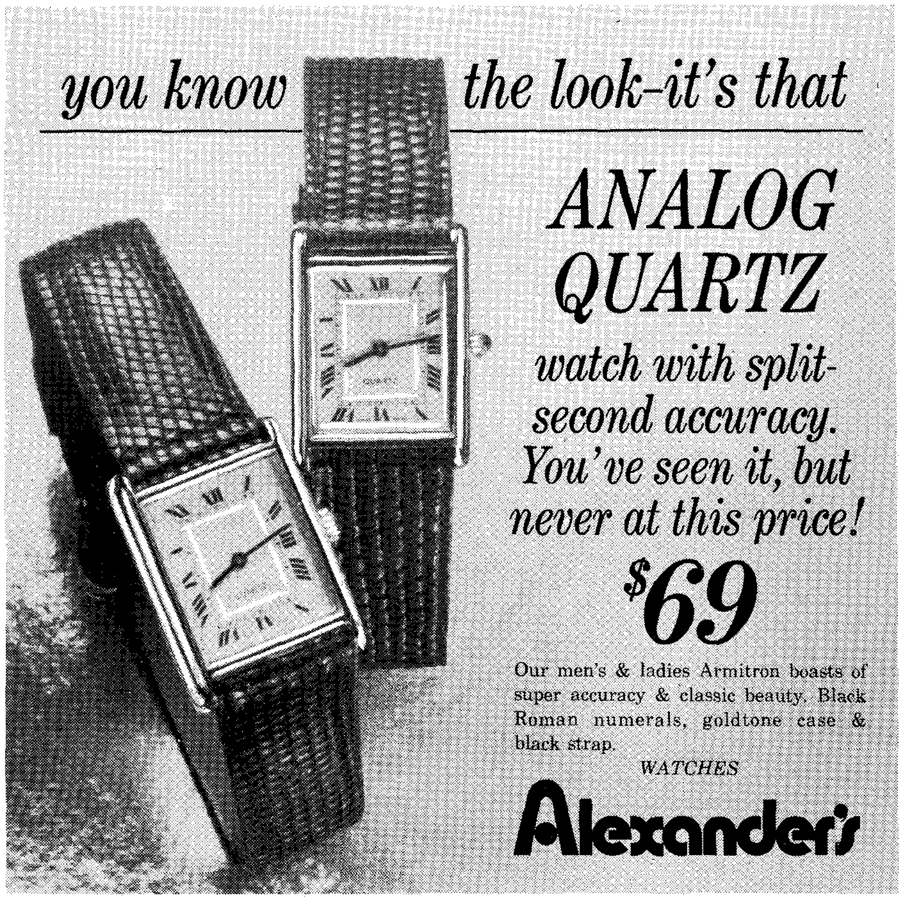
Though the police have moved their headquarters, their loyalties have not moved with them. The boys still come around, and Patrissy's is still a guys' restaurant. They come in pairs and in groups. Sometimes a guy will bring his girl friend or his wife. On weekends some guys even bring their families. But women and children are only guests in this men's club, and, in fact, the restaurant has what used to be called a masculine look. The walls are red and black, the awful paintings are in massive frames, the chairs are captain's chairs, and the tables are big. Cigars protrude from many a shirt pocket.

Patrissy's in recent years has made a minor effort to call itself to the attention of the outside world, but the place



The masculine look: *Big tables, red and black walls, no-nonsense salt and pepper shakers—Patrissy's, in Little Italy, is a restaurant for strong, silent types.*

Photograph by Jeré Cockrell



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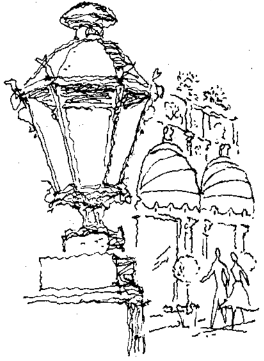

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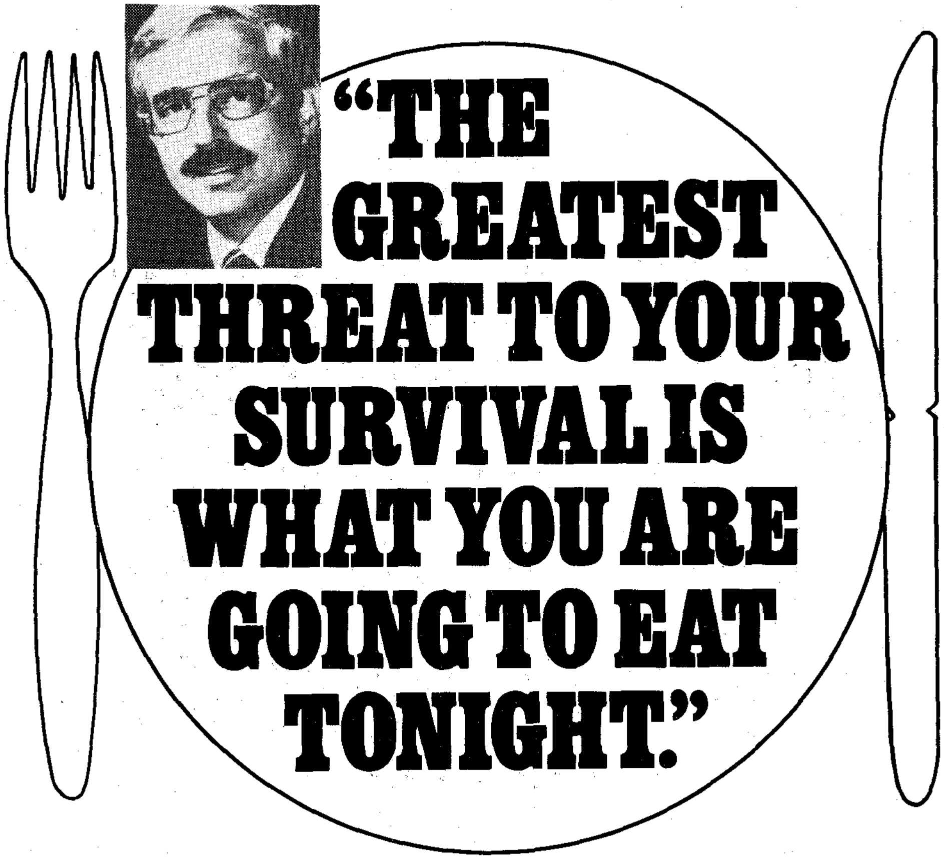
is still far from a seducer. One of the hosts, a natty chap, answers all questions in the manner of an unfriendly witness, and there is an ancient waiter who fixes you with a stare of disbelief even before you open your mouth. But these manners are only façades before good intentions, and the rest of the staff is outright sweet, except, perhaps, in regard to the bread.

The bread you are served when you sit down is good. The bread you are served if you are an insider is super. To get insider's bread you must ask for the "round bread" (for such is its shape before cutting), and then it may be served only grudgingly and/or in minor amount. It comes in white and wheat; it has a thick crust, a firm texture, a springy resilience, and the unmistakable flavor of unsullied grain. Its function is to hold you until your menu items come, and then to soak up the stout dressings, broths, sauces, or pan juices that are on your plate after you have done with this establishment's good food.

Strands of fresh squid, pink-flecked bits of crunchy shrimp, digits of soft octopus, and morsels of conch—seagamy and firm but not rubbery—are the seafood elements of the frutti di mare, a stunning first-course salad that is made with crisp onions and celery as well, and dressed with oil and lots of fragrant parsley; the salad is good the way it is, and when you squeeze on lemon it shines. The hot first courses can be good too, notably the zuppa di clams, in which fresh littlenecks, in their shells, are steamed over wine and garlic, with tomatoes, parsley, and oil—when the clams open, their juice becomes part of the broth, and when they are eaten, there is an inch of sturdy, briny soup at the bottom of your plate. You get solid spiedini di mozzarella here, served in a portion the size of a small arm; the long, repeating, crusty deep-fried sandwich of bread and melted cheese is served with a heavily oiled anchovy sauce that is not as salty as the usual thing—so much the better for this very rich food.

You may eat very inexpensively in this reasonably priced place, for the pasta dishes are $4.50 to $5.50. There is a clam sauce made with plenty of garlic and an abundance of fresh clams; the dish called linguine Patrissy is dressed with a clear red sauce elegantly strengthened with nuggets of strong sausage; that red sauce when made with ham instead of sausage is called filetto sauce, and you can have it on pasta of any configuration. And there is a good version of cannelloni here, the pasta pillows filled with a thick spinach stuffing and covered with a creamy

Dr. Reuben told you everything you wanted to know about sex—now find out why he says:



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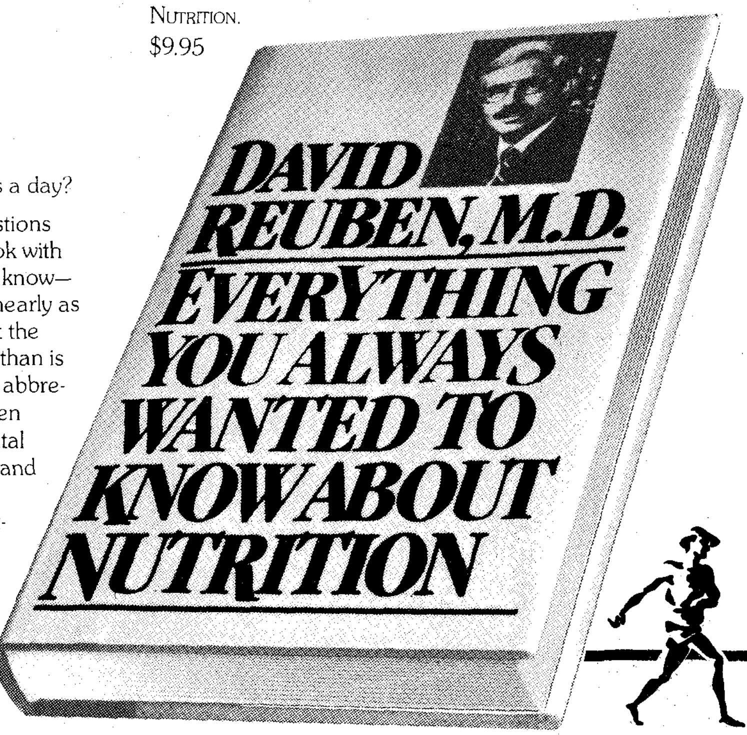

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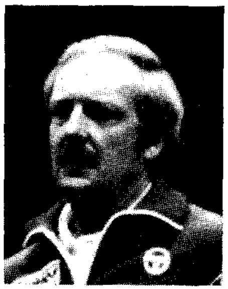

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"... Marchi's would be fine if it were still serving rustic greenhorns in the big city ..."

sauce of almost lavalike viscosity. Avoid the baked shells with ricotta, for they are little more than those two elements, and the dish is tasty only when a little burnt. Most of the noodles come from a box, but they are carefully cooked, tender, and firm.

Once in a while you will get fish that is a day or so too long away from the sea, which is a pity, for Patrissy's prepares it well. The striped bass brodetto is firm, moist, browned after it is poached, sweet when it is fresh, with a slightly sharp oceanic flavor of the broth it was cooked in. And bass or flounder can be had in the version called Livornese, in which the fish is buried in a tomato sauce that is thick and tart with olives and capers.

Much is done with fresh mushrooms here. They are mingled with chunks of browned, moist, glistening sautéed chicken, in the dish called chicken alla scarpariello; they are abundant in the beef uccelletti marinara, a weighty and stewlike dish of very tender beef (albeit a bit bloodless) that is thick with tomato and redolent of garlic; and they add a woodsy quality to the sweetness of onions in the sauce of the veal scaloppine portafoglio—slices of veal around a light stuffing of seasoned mozzarella cheese. You get the same good filling in the grilled rollatine of veal, the meat gentled by the cheese, strengthened by the pan browning. Avoid the veal paillard, which is grilled too slowly, in too much oil, so that it is heavy and lacks the sharpness of rapidly browned meat.

You can probably recite the dessert menu without ever having seen it, but the inevitable homemade cheesecake is a good one, vaguely perfumed, studded with candied fruits, lightly browned, the ricotta cheese not excessively sweetened. And the zabaglione, yellow and steamy, is made with lots of marsala.

There is little in the way of wine, but the Gattinara is a good bottle at a fair price, and the Chianti Riserva Gold Label, at $14, is a meal in itself. One waiter here pulls out half the cork and pushes in the other half with a blitheness that suggests he considers it a standard procedure. Complete dinners for two, with a bottle of wine, around $40, with tax and tip.

Patrissy's, 98 Kenmare Street, near Mulberry Street, 226-8509. Open daily noon to midnight. American Express (AE), Carte Blanche, Diners Club, Visa.

Marchi's has been on East 31st Street for almost half a century, and it will probably outlast our way of life. It has already outlived its own best years. Marchi's serves a single fixed meal to all comers, the same dishes day after day. This is comfort for those who are intimidated by menus and by the minor human manipulations required in restaurants. The place would be fine if it were still serving—as one easily imagines it once did—rustic greenhorns in the big city. But this is no longer a simulation of Mamma's kitchen. The only excuse for this place is its former perfection—it never produced great dinners, but it did serve flawless ones.

The old place has several rooms now, simply laid out, carpeted, paintings on the walls, linen on the tables, all solid and homey. The current version of the fixed dinner begins with an antipasto of crisp celery, the kinds of tomatoes you find in cellophane-wrapped boxes in supermarkets, unscraped radishes, mild Genoa salami, and ripe melon, with a dry salad, desperate for oil, of tuna, olives, capers, red cabbage, and celery. The climax of your dinner arrives early, a lasagne of tender noodles in a profound meat sauce that seems to have been cooked down for an age to the essence of its ingredients. Then comes the deep-fried fish, fresh but bland, its lemon indispensable, served with crisp beets and leathery string beans, both lightly dressed. These are followed by nicely roasted chicken that suffers from being chicken of our time, roast beef that simply suffers, sautéed mushrooms that are sodden with oil, and a fine little mixed green salad. Dessert consists of strong cheese, a hot and steamy deep-fried lemon fritter, a bowl of warehouse-ripened fruit, and a house-of-cards structure of crostoli—crisp, deep-fried dough that is sprinkled with sugar, a nice item to toy with while you finish your coffee. At $13.75 a copy, that dinner is no longer a bargain.

There has always been something regimental about Marchi's. Jackets are required; your waiter commands you to move your eyeglasses to make room for your fish; the busboys work with their eyes lowered, as if they were indentured and scared. Complete dinners for two, with a bottle of wine, around $45, tax and tip included.

Marchi's, 251 East 31st Street, 679-2494. No reservations Fridays or Saturdays. Dinner, from 5 to 10 p.m., Saturdays to 11 p.m. Closed Sundays. AE. ■

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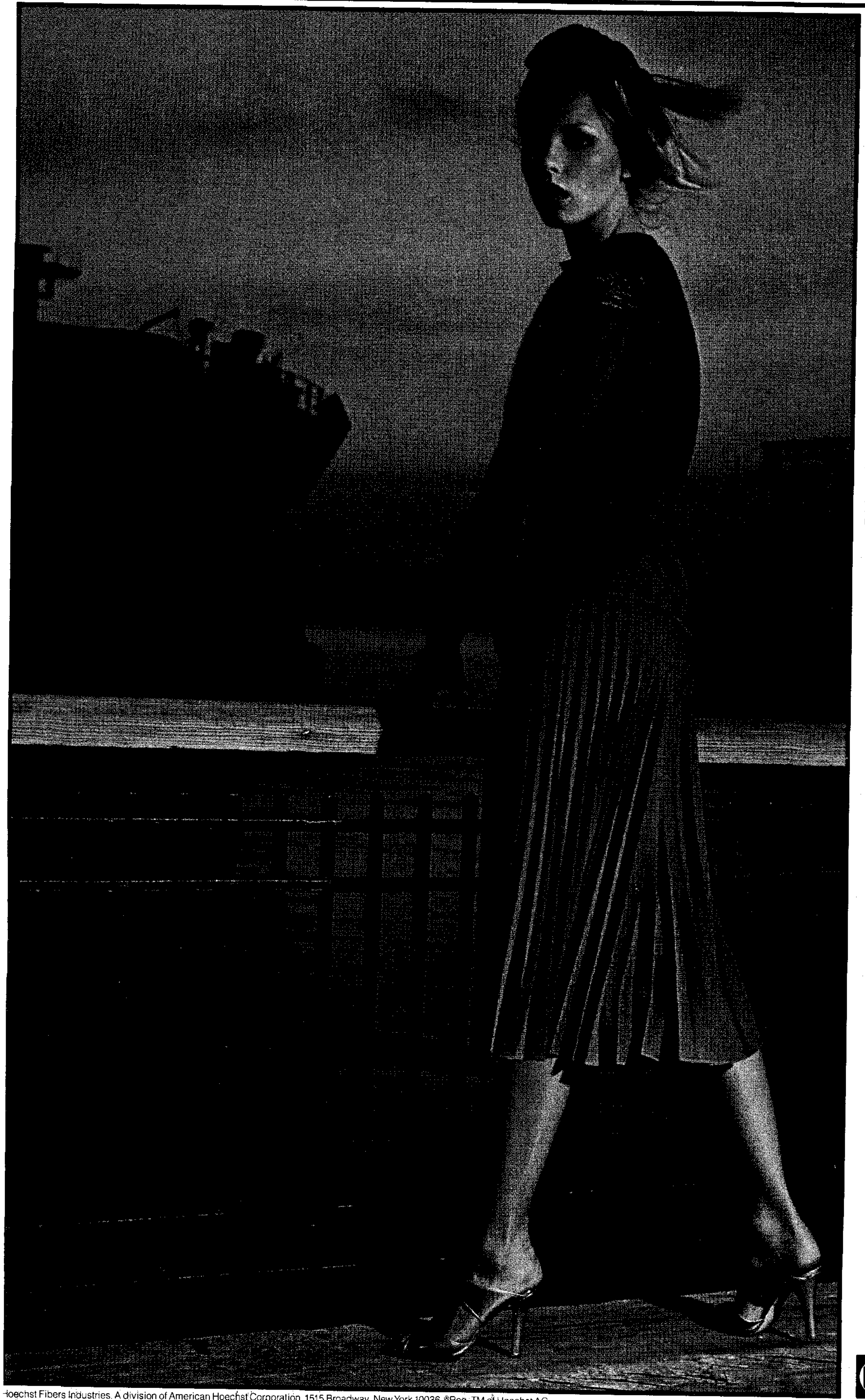

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EVENINGS AT THE POPS

> "... Nagy's good taste and purity of line made him American Ballet Theater's ideal interpreter of Bournonville choreography ..."

American Ballet Theater's yawn-inducing schedule for its two-week fall "encore" season at the Met (*Swan Lake, Sleeping Beauty, Giselle,* and *Don Quixote*) yielded some surprisingly fine performances. Two major events sparked the first week, though galas and debut appearances are likely to be nerve-racking disappointments as often as they're successes.

Ivan Nagy, one of ABT's most satisfying male dancers, has, at 35, decided to stop dancing and was featured in a performance displaying his varied talents. Besides his natural good proportions, good looks, and classic line, Nagy's outstanding qualities are his modesty and an old-fashioned masculine solicitousness toward women that's neither wishy-washy nor patronizing. The younger ABT partner-types don't seem able to manage this kind of courtliness, on which so much of nineteenth-century ballet's credibility depends.

Nagy shared his farewell gala with two ballerinas, Cynthia Gregory and Natalia Makarova—Gelsey Kirkland was also to appear but was ill. The evening began with a subdued Gregory in *La Bayadere* and the slow movement of Kenneth MacMillan's *Concerto*, and worked into an unearthly *Swan Lake* Act II and a ravishing second act of *La Sylphide,* both with Makarova.

Makarova was dancing more profoundly than I've ever seen her. Perhaps this occasion and the succeeding night's ABT debut of Anthony Dowell inspired a degree of dedication that she doesn't always attain. As the Swan Queen, her eyes and her teeth glittered in her severe, taut-skinned face with a remote, almost reptilian magnetism, and her arms wafted through the classical port de bras of the long adage as if they never stopped being wings. She maintained a deliberately slow tempo through the entire duet until, at the last moment, she suddenly pitched backward into Nagy's arms. The audience caught its breath in shock.

In *La Sylphide* Makarova became a supernatural creature of another kind, soft and fairylike, unattainable not with Odette's icy perfection but with a vulnerability and frailness that would kill a mortal. This character is built with more than acting skill. Makarova dips into her reservoir of lightness and sustainment to draw out the time it takes to come down from a jump or lower her leg out of extension. She lands as if on a very deep, yielding cushion. She makes it seem as if the air is more substantial to her than the ground.

Old-fashioned courtliness: *Ivan Nagy and Natalia Makarova rehearsing a scene from the American Ballet Theater's* Swan Lake.

Throughout this evening, Nagy played the roles for which we've appreciated him—as cavalier and supporting partner, indispensable but unobtrusive, in *Swan Lake* and *Concerto*; as noble hero, dancing his own very meticulous and musically phrased variation in *La Bayadere*; and acting with even more dramatic fire than usual as the tragic dreamer James in *La Sylphide.* I'll miss him in the latter role particularly because his good taste and purity of line have made him ABT's ideal interpreter of Bournonville choreography.

As Nagy exits, Ballet Theater does another one of its magic tricks and pulls the marvelous English dancer Anthony Dowell out of a hat, for this year at least. It will be fine to have him around, where we can see him often in a familiar repertory; that kind of acquaintance with a great dancer enriches our understanding of not only the dancer himself but the ballets he performs. The other great advantage of Dowell in this setting is that he embodies an alternative to the Russian-International style that's dominated ABT dancing for several years.

Dowell has the kind of absolute self-possession on stage that comes from impeccable training, acute intelligence, and physical beauty of an Apollonian refinement. In the first act of *Giselle,* pretending to be a peasant in order to seduce Giselle, he adopts a natural, weighted walk, wide, casual stances, slightly hunched-over sitting postures. He looks perfectly comfortable doing these things—and elegant to his fingertips. He wouldn't fool anybody.

His Albrecht seemed very modern—a prince who'd perhaps gone to public school and was as unaffectedly democratic as his superior breeding would allow. He seemed friendly, sincere, sunny, confident—not spoiled so much as fortunate; nothing awful had ever happened to him before. Makarova played to his naturalness; she wasn't fawning or coy—it was as if she could sense his respect for her and it made the difference in their stations less terrifying. But when she was confronted with his aristocratic fiancée, the crash was insupportable—her madness spiraled up slowly from this false security to hysteria, until she and Dowell, and all the others on stage, were rushing out of control toward her collapse.

In the second act, they seemed to return to a sublimated version of their earlier happiness. It was as if, separated finally by death, their earthly differences could no longer matter. Their pas de deux, as Giselle tries to save Albrecht from being danced to death by the Wilis, was more private and intimate than anything they'd experienced as lovers—a sacrament of regret.

I thought Dowell's dancing looked a little below par, but perhaps it was opening-night blues. Makarova danced with great security, and she allowed more flexibility of phrasing to come into play than she usually does. Possibly the new ABT musical director, John Lanchbery—whose firm, intelligent hand is a great asset everywhere in the rep—kept her from overindulging those passages that she usually takes in slow motion. ▬

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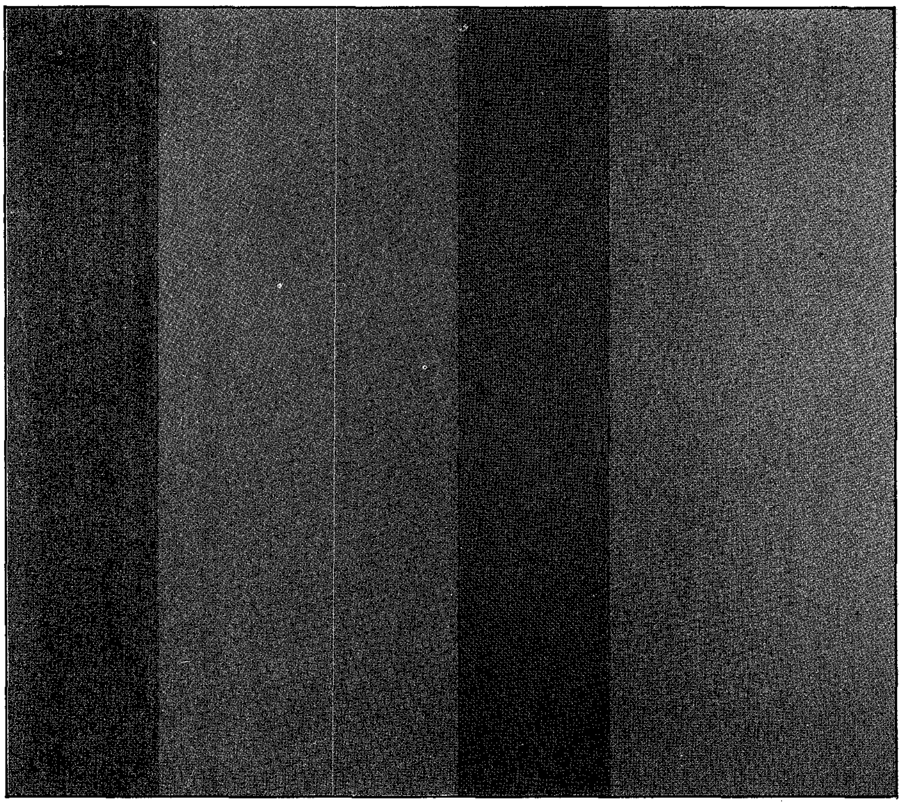
A FEW CHOICE OPENINGS

"... Marden's interpretation of the various stages of the 'Angelic Colloquy' is purely subjective and intends to stay that way..."



Inquire within: *Brice Marden's* Cogitatio *("reflection"), 84 by 96 inches (1978).*

As of this writing, the newspaper strike is still on and the galleries are coming out of their summer hibernation. So it seems appropriate to bring you news of a number of noteworthy new shows, rather than to concentrate on just a few.

One which would normally receive more extensive treatment here is **Brice Marden**'s. The core of the show is a group of five large polyptychs. Each is made up of two narrow and two wide panels painted different monochrome colors, with the arrangement of wide and narrow panels different in each.

The titles are taken from the elements of the "Angelic Colloquy" as defined by a fifteenth-century Italian monk, Fra Roberto of Lecce. They allude to the progressive conditions of the soul of the Blessed Virgin during the Colloquy: *Conturbatio* (disquiet), *Cogitatio* (reflection), *Interrogatio* (inquiry), *Humilitatio* (submission), and *Meritatio* (merit). Marden's interpretation of these various states is entirely subjective and intends to stay that way. What interests him is the final look of the uninflected surfaces, not the mental journey that led there, though the latter certainly has its private importance for the painter.

Nevertheless, one can intuit a certain relation between the announced subject and Marden's austerely minimal interpretation of it. The deep, clouded blues of *Humilitatio* are certainly eloquent, as are the brick-reds, terra-cottas, and blue-greens (what Marden calls Moroccan colors) in *Cogitatio*. They could be the colors of the time and space where each stage of spiritual probing, itself invisible, took place (Pace, 32 East 57th Street; to October 21).

According to painter Budd Hopkins, who introduces **James Brooks**'s new show of paintings, there are "three surviving first-generation Abstract-Expressionist masters who have remained true to both halves of the term": Brooks, Motherwell, and de Kooning. Brooks has never achieved the fame of the other two, yet he has remained a consistently interesting artist, one who, like Giorgio Cavallon, would have become an important one even if Abstract Expressionism had never existed, whose talent was shaped by it and yet somehow remained apart.

In the fifties and sixties, Brooks's work could have seemed too dulcet or decorative in the prevailing climate of machismo. Now, when "decorative" is no longer a dirty word, he has opted for purposely lumpy, bellicose shapes that look incomplete or as though viewed from the wrong angle. Still, his innate sense of color "key signatures" suggests a unity of conception that clashes profitably with the arbitrary forms and gestures (Lerner-Heller, 956 Madison Avenue, at 75th Street; to September 28).

There's a lot of good sculpture around. To start at the beginning: The **Robert Miller Gallery** has a show of Hellenistic sculpture of a scale unusual for a private gallery. Outstanding are a marble torso of Aphrodite; a draped torso of an Amazon, after Phidias; a gilded Coptic funerary mask; two small busts of the child Gaeta, Caracalla's brother (724 Fifth Avenue, between 56th and 57th streets; to October 13).

Claire Falkenstein, who lived for a number of years in Paris and now works in Venice, California, is a sculptor much better known in Europe than here: Her last New York show was in 1965. She has, temporarily at least abandoned metal sculpture and a rather impersonal "international style" for constructions of bamboo, copper wire and painted linen that are like three-dimensional drawings. One, *Tierra y Aire*, a kind of sailboat on wheels, has the playfulness of Tinguely's machines but also reads as a serious attempt to elucidate and furnish a certain space. These are the most impressive works by Falkenstein that I have seen, and infinitely more interesting than the odds and ends of earlier sculpture and painting being shown concurrently at Syracuse University's Lubin House, 11 East

61st Street. (The bamboo sculptures are at the Neill Gallery, 136 Greene Street; to October 19.)

Beverly Buchanan's sculptures are cast-cement stones or cobbles, stained earth colors and arranged in piles like funeral mounds. There is sometimes a fleeting sense of drama in the arrangements: The placing of one stone a little apart from the others can be read as an allegory of isolation or alienation, but in general they just look comfortably old, the relaxed survivors of millennia (Truman Gallery, 38 East 57th Street; to October 7).

Elizabeth Munro Smith's wooden constructions are full of allusions to childhood ("father" appears in two of her titles). There are small lath houses which one cannot enter and wall pieces of raw pine stained with pastel colors, like juice that has seeped into the wood of a berry basket (Amos Eno Gallery, 101 Wooster Street; to September 28).

Charles Fahlen's wall pieces are sober solutions to constructivist conundrums, except for the witty materials he uses—nice, long-wearing synthetic products from a wee-hours TV commercial (Droll/Kolbert Gallery, 724 Fifth Avenue, between 56th and 57th streets; to October 7).

There is lots of good new and newish painting around, too. **Edward Youkilis**'s dashing circle-and-wedge-shape abstractions at Acquavella (18 East 79th Street; to September 30); **Mariann Loveland Miller**'s very contemporary nudes performing symbolic rituals in pre-Raphaelite landscapes (Tibor de Nagy, 29 West 57th Street; to October 5); **Paul Linfante**'s giant close-ups of apples, tooth-taunting red with blinding highlights, like the one in *Snow White* (Kornblee, 20 West 57th Street; to October 10); **Joseph Levi**'s portraits of friends in the trappings and settings of Renaissance masters (A. M. Sachs, 29 West 57th Street; to October 5).

Finally, there are lots of nice, if bizarre, stocking stuffers in the Robert Freidus Gallery's show, "Small Objects"—photographs of this-a and that-a by **Ed Ruscha, Victor Schrager**, and others. **John Christian Anderson**'s sculptures at the same gallery look like scientific exhibits, including lifesaving equipment like those cheerful masks that drop from the ceiling of a plane. On the roof are four eight-foot cube sculptures by **Roland Gebhardt**—well, three, actually. The gallery's press release says that the fourth cube is "conceptual and visually non-existent." So this emperor is wearing only part of his new outfit. However, the cubes on view adequately suggest what the invisible one looks like (158 Lafayette Street; to October 7). ■

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ROBERT NATHAN: "Human, witty."
BARNABY CONRAD: "Olé and hooray!"

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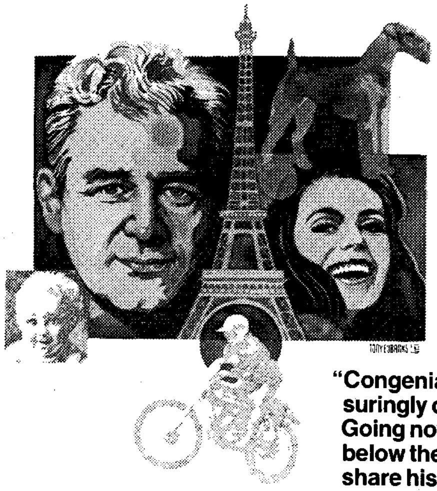
Jack Smith



"Congenial and leavening, Jack Smith is reassuringly ordinary even between the lines... Going nowhere in particular, he coasts along below the speed limit, stopping to show and share his...reflections on and of himself through a glass very lightly." —*Kirkus Reviews*

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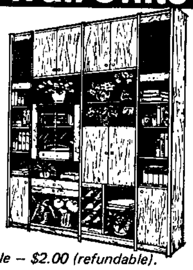

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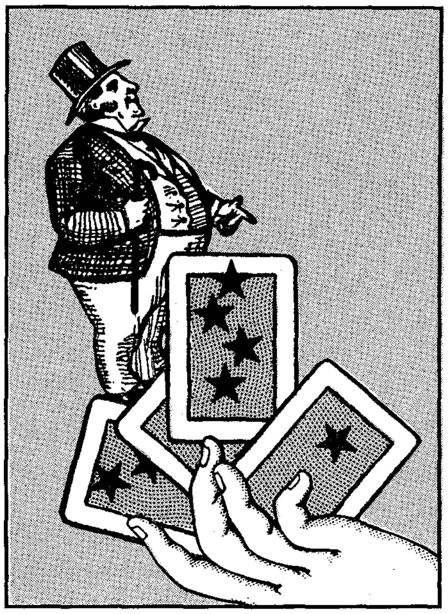
THE AD AND THE DUTIFUL

"... Despite some possible private sympathies, the critic and the adman must, in their official capacities, be poles apart..."

The relationship between the drama reviewer and the advertising man or woman is a curious, often sinful, symbiosis. The adman (and this may be the producer or press agent doubling as copywriter for all I know) sometimes purports not to need the reviewer, but in fact laps up every usable quotation (or "quote," as it is barbarously called in admanese) before the ink has dried. And the reviewer often pretends to have nothing but contempt for the admen, yet how delighted he is to see himself quoted. We all know several well-known reviewers who insert into every one of their reviews, favorable or not so favorable, that sentence or phrase that begs to be quoted in the ads—the way an inept trickster lets the card he wants you to pick protrude from the deck.

I have actually heard a reasonably respectable critic dismiss a more respectable one by triumphantly pointing out that the fellow was almost never quoted in the ads, which I myself consider rather a badge of honor. Indeed, Pauline Kael justifies the existence of the critic by the fact that without him or her there would be only the adman's word for the public to go on. That, of course, is a very limited view of the function of the critic (as, I am sure, Miss Kael realizes), but it makes a valid point, and despite some possible private sympathies, the critic and the adman must, in their official capacities, be poles apart.

But I think there should be honor in advertising as in criticism, though nowadays it seems to be lacking in both. When a certain reviewer tells me how right I was to have walked out on a show after a few minutes, and the next day brings an enthusiastic quotation from him in the ad for the show, I shudder for my profession. When some well-known reviewers (both of film and drama) make a practice of giving quotably glowing endorsements to the press agent before they have written their reviews—something one might do in exceptional cases in support of a worthy but immediately and severely endangered show—merely to see their names in the ads or, better yet, on the marquee, my disgust is boundless.



Still, when it comes to shabby maneuverings, even the most shameless reviewers tend to be pikers compared to the admen. Now, I am all for an impudently clever ad that, without actually telling lies, elevates hucksterism to a minor art. Thus when David Merrick mocked the reviewers who panned *Subways Are for Sleeping* by finding some solid citizens from Queens and Staten Island who had the same names as the reviewers and quoted the encomia of the former in his ads, the audacity elicited my admiration. And I am all for the admen who brazenly quote negative reviews and imply—without saying it outright—that anything that displeased these jokers so much might not be without interest after all.

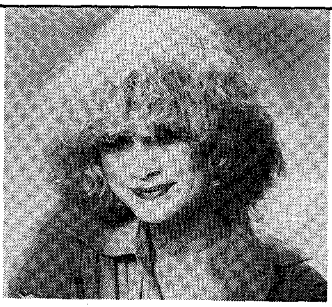
Liars, however, are something else. When the admen for *13, Rue de l'Amour* proclaimed that "even John Simon loved it," they were lying through their scraggly teeth. I had given the show a mixed, but rather low mixed, notice. Still, it was not a hateful show, and if misuse of my name could benefit it (which I seriously doubt), I was not going to make an issue of the matter at a time when a lot of much-lauded trash was thriving all around. In my younger and more intransigent days, to be sure, I would have demanded that the misstatement be withdrawn.

There are some even more harmless prevarications that one cannot take amiss. Thus when the admen for *Da* declare in a radio commercial that the show had "Clive Barnes, John Simon, Walter Kerr, and Douglas Watt searching for superlatives," I cannot be seriously cross, even though I never go out searching for superlatives, either alone or in the company of the aforesaid colleagues. Besides, I gave *Da* mostly comparatives rather than superlatives; still, I would not begrudge a little exaggeration to the adman for a good cause in a bad world.

What admen should never do, however, is to appeal to the public's potential for pretentiousness. So when the producer Alexander Cohen was trying to sell his unappetizing production of *Ulysses in Nighttown* by appealing to cultural snobbery—to the effect that "if you do not let this immortal work of art make money for me [though Cohen usually does make money even if his investors lose their shirts], you will have only yourselves to blame if art vanishes from our theater"—he was addressing himself to what is worst in people. For pretentiousness—supporting the commercial exploitation of Joyce in the ignorant assumption that it will prove you a person of taste and intellect—is worse even than stupidity, than which not many things are worse.

Consider now the following bit of admanly ineptitude: the advertisement in a recent issue of the *Village Voice* in which the Drama Committee Repertory Theater proposed to get even with my pan of their stage version of Conrad's *Heart of Darkness*. After pronouncing my review "mocking, deceitful, venomous," DCRT described itself as "join[ing] the ranks of many [that should have been, correctly, "the many"] who have been brutally assaulted by theater's self-styled hatchetman, John Simon." The

Illustration by Leavenworth Jackson



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self-pitying tone is ill-advised, but the "self-styled" is a real gaffe. No critic, however mocking and venomous (to say nothing of deceitful), styles himself a hatchet man; that is always the job of those who feel themselves wronged by him. Clearly, DCRT and its admen do not know how to think—or, at the very least, how to use words, and this casts doubt on their basic artistry.

Then, to counteract my deceitful words, we get laudatory quotations from Emory Lewis, Linda Stein, Lisa Evers, and D. Wilson, and, since I realize that I am but a feather in the balance against these heavyweights, I must concede that here DCRT's cause surges ahead. But then two snippets from my review are followed by the editorial comment, "And a host of other meaningless and unknowledgeable comments about the actors, the name of the theater and Conrad's novel." Instead of these vague charges, one single refutation of my—however meaningless and unknowledgeable, still carefully explained and illustrated—points could have done wonders for DCRT. But mere name-calling is the height of gaucherie in admanship.

Particularly gauche if you consider that the representative of DCRT at the performance I attended fell all over herself to shower me with deferential kindnesses. I am reminded of the time on *The Mike Douglas Show* when the producer Ross Hunter began by praising my critical prowess and assured me that he was my admiring reader. Since I then reviewed for *The New Leader*, I dared express my doubt of his ever having heard of it or me. He respectfully insisted on the contrary. When, a little later, I expressed utter contempt for *Airport*, the film he was then touting, he became violent and, pointing at me, exclaimed, "Who has ever heard of this man? Who has ever read a review by him?" My suggestion to the showman and adman is: Whatever you do, don't reveal your obvious stupidity or dishonesty.

There is room, I think, for honest flackery. When United Artists reproduced Pauline Kael's entire review of *Last Tango in Paris* as an ad in the New York *Times*, they hit on something commendable, however much I deplore both the movie and the review. A complete critique (or a large chunk of one) by a reputable critic is intelligent advertising; it presents, at the very least, a genuine piece of thought to the public. The other possibility is to forget the critics altogether and make up an ad out of the adman's head. If it is clever, provocative, and not wholly mendacious, more power to it. ▬

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Lawrence Van Gelder/N.Y. DAILY METRO

"Annie Girardot is remarkable."
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"Annie Girardot deserves all the awards she's bound to win for her sparkling performance in this intelligent, sensitive and perceptive film." Walter Spencer/WOR

"A remarkable performance which won Annie Girardot the French equivalent of an Oscar, a performance which is every bit as distinguished as Jill Clayburgh's in 'An Unmarried Woman'. Girardot illuminates the screen with warmth, intelligence, sensitivity and sophistication."
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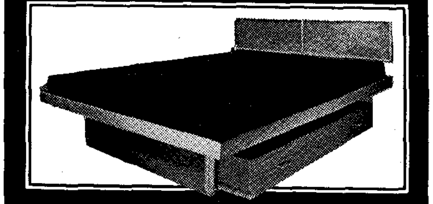

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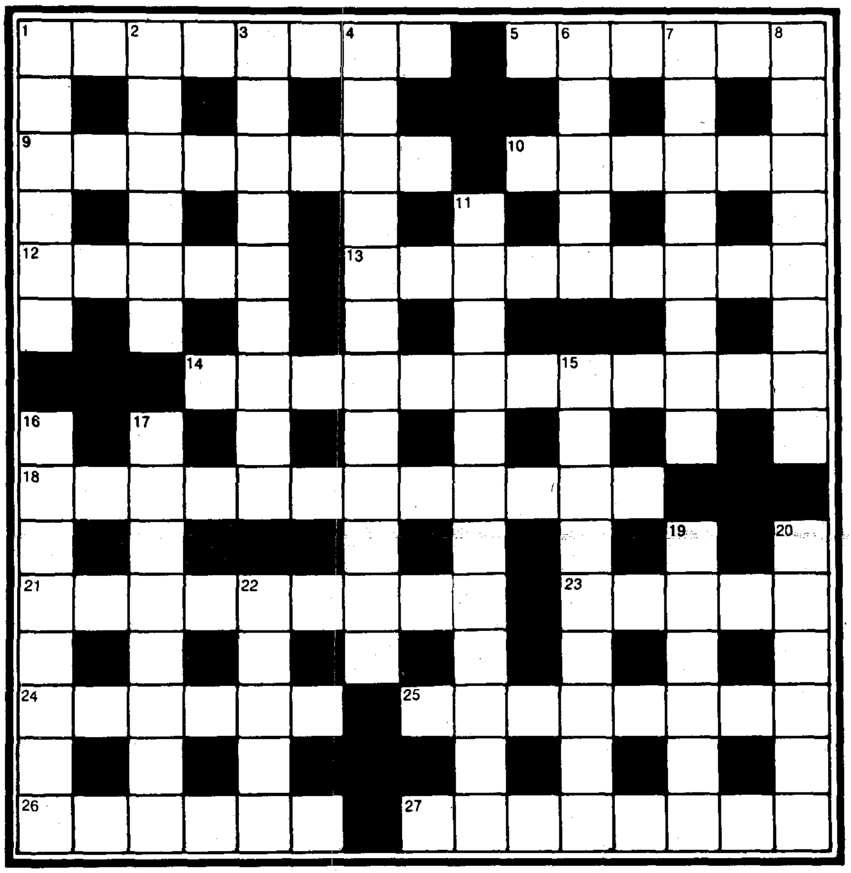

Clues

ACROSS

1 Prams do a turn as guides. (8)

5 Skill which puts me ahead of the row. (6)

9 After rate changes certain to be valuables. (8)

10 Showman who has to refuse to admit miners. (6)

12 Rating with or without custom. (5)

13 Overwhelmed when I and a good woman made an assignation. (9)

14 Being inborn it makes our descent An Enigma. (6, 6)

18 During school I seize the French, it being never-ending. (12)

21 In need of repair, so dressing may be placed here. (9)

23 Frost is after a little gravity, but this is filth! (5)

24 Red who makes this French revolt. (6)

25 Speaks after an appeal for silence in the covers. (8)

26 Man who shows the opposite of death exists before youth. (6)

27 Islanders who take part in icy sport. (8)

DOWN

1 Cane used for continuous beating. (6)

2 Street which is a scene of action. (6)

3 Athos, for example. (9)

4 Father goes to town with us but without the boy, being mean. (12)

6 Creature that makes a musical note in death. (5)

7 He makes the United States gain it wrongly. (8)

8 Curative measures when a branch of the army is wiped out. (8)

11 Why crude sand is turned into food. (5, 3, 4)

15 If all were lost, the creature would make a soldier climb a mountain. (9)

16 United are not the same after these, although possibly I scored about five. (8)

17 King who would look embarrassed if he lost his girl. (8)

19 Playwright who would be good if he got rid of the emperor. (6)

20 Safest arrangements for festive occasions. (6)

22 Misuse of the law as terror strikes. (5)

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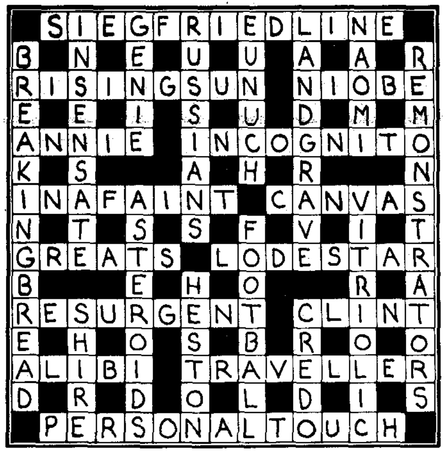
Solution to last issue's puzzle:



■	S	I	E	G	F	R	I	E	D	L	I	N	E	■
B	■	N	■	E	■	U	■	U	■	A	■	A	■	R
R	I	S	I	N	G	S	U	N	■	N	I	O	B	E
E	■	E	■	I	■	S	■	U	■	D	■	M	■	M
A	N	N	I	E	■	I	N	C	O	G	N	I	T	O
K	■	S	■	■	■	A	■	H	■	R	■	■	■	N
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N	■	T	■	S	■	S	■	F	■	V	■	I	■	T
G	R	E	A	T	S	■	L	O	D	E	S	T	A	R
B	■	■	■	E	■	H	■	O	■	■	■	R	■	A
R	E	S	U	R	G	E	N	T	■	C	L	I	N	T
E	■	H	■	O	■	S	■	B	■	R	■	O	■	O
A	L	I	B	I	■	T	R	A	V	E	L	L	E	R
D	■	R	■	D	■	O	■	L	■	D	■	I	■	S
■	P	E	R	S	O	N	A	L	T	O	U	C	H	■

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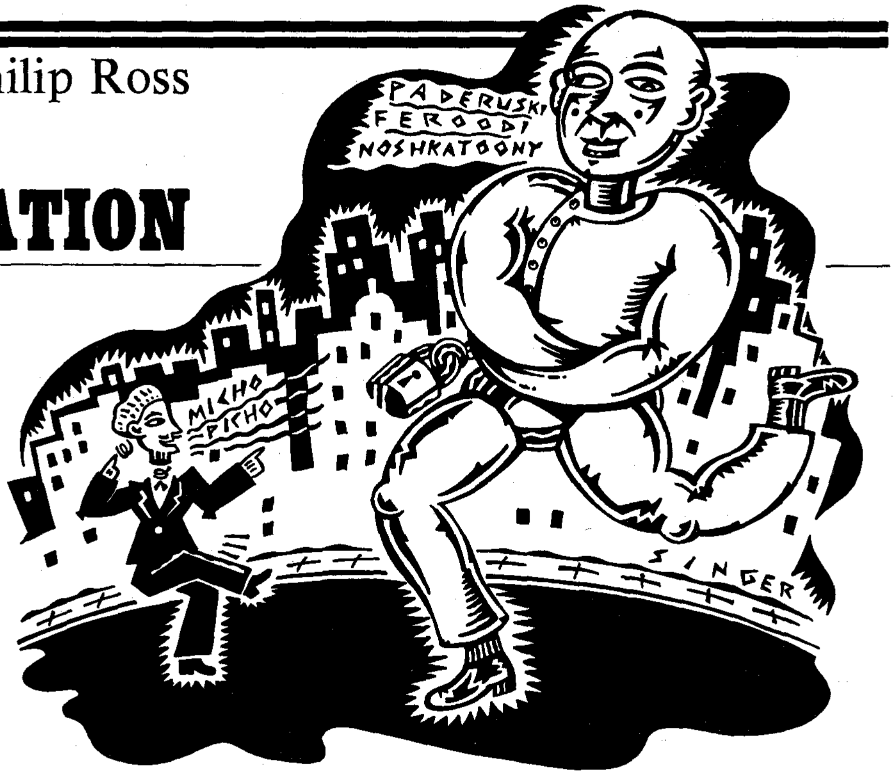
New York Journal/Philip Ross

LOST IN THE TRANSLATION

"...'Paderuski feroodi,' I say to him. I mean nothing at all discourteous by this..."



When I was a boy, I spent my summers in a simple country house. Outside were two birch trees, and hung between them was a green hammock. There were billowy blue afternoons when my father would rock me to sleep in that hammock, and as he did, he sang "Summertime."

I am singing "Summertime" now as I exit from a Broadway bakery on a Sunday afternoon. Good friends are coming to dinner. The sun has broken through the clouds.

I have walked perhaps half a block when I become aware of the man keeping pace at my side. He appears to be in his late sixties. From his flowing white hair, tweed jacket, and beret, I get the impression that he is a cultured man, perhaps a violinmaker or a retired professor of humanities. A beautiful old man, this Geppetto, and his presence gives me such pleasure that I smile and nod in his direction.

His response is to stare straight ahead and to say something like "Micho picho doreeni boo."

It is not as though I haven't had any experience with West Side crazies:

I have observed an old woman who spends hours on the pay phone of a neighborhood drugstore holding an imaginary conversation with the Police Department about the crimes which at that moment are being committed in her home.

I have avoided the identical twins who laugh maniacally as they hold up signs which read I Was a Dupe for the CIA.

I have looked sadly on the scabbed young beauty who sits cross-legged on park benches, laughing softly to herself and nibbling on the discarded banana peel she has plucked from the street.

I have seen a middle-aged man roller-skate nude down 84th Street.

I have taken note of a young man in a three-piece suit, hair neatly parted, walking up Riverside Drive with a knapsack and a sign that says My Mother Has Ordered My Assassination.

I have watched the short Hasidic Jew, with gray beard and black robe, peer from under his top hat and, content that he is unseen, sift through garbage cans.

Once I was going downtown with a friend on a Broadway bus when a woman dressed in black boarded it. She stopped in front of my friend, laughed shrilly, spread her arms, and threw a hex on him. My friend, who had seen her work before, fell off his seat and lay motionless on the floor. The Hex Lady reeled backward and got off at the next stop.

Another time, I had stopped my car at a light when I heard a sound behind me. I turned around to find a young woman sitting in my backseat. I asked her what was going on and she said that she was in trouble and would I please take her to her destination, which was the intersection of 79th and 93rd streets. I needed the police to get me out of that one.

So I am not naïve when it comes to people whom we call harmlessly psychotic. Sometimes, it is true, I begrudge these people the immunity which we grant their behavior after we have labeled them insane. But there are other times, like the spring, when they hit the streets in numbers and I find myself pleased to see that they have survived the winter.

Still, I am surprised and feel a tinge of regret to find that the man beside me now is one of them. I had rather hoped that we would walk a few blocks together and that he would speak some wise and gentle words to me.

But since things are not always what they seem, one adjusts. The sun is still shining, and I am still feeling good, so if our exchange cannot be on my terms, let it be on his: "Paderuski feroodi," I say to him.

I mean nothing at all discourteous by this. I am simply trying to pick up the rhythm of his speech pattern with hopes that he will take me for one of his own and that we can exchange a few pleasant moments of gibberish.

The old man moves away from me and slows up. As I turn to see him, I finish my thought: "Noshkatony stromboolo."

My mouth has barely closed when my eyes open wide. The old man is not alone. Walking on his other side and a few steps behind him has been another old man. The words that I thought he had spoken to me were meant for his companion. And they were not nonsense words he was speaking. They were a foreign language, probably an Eastern European one.

I try to say something in English, but no words come out. It is, in any event, too late. The two old men have turned away from me and are crossing Broadway. I can see that they are engaged in animated conversation, and I don't have to be a linguist to translate their words.

"It's a shame what's happening on the West Side," the first old man is saying as he gestures in my direction.

"Yes," his friend is answering. "Even the young people are going crazy." ■

Illustration by Steven Singer

SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Woolens—Handsome fabrics, to be made into men's and women's suits, jackets, and slacks, are on sale here for three weeks as this showroom opens its doors to the public. Scottish and English tweeds, were $25 a yd., now $15; Scottish sport-coat fabric, was $25 a yd., now $15; Italian gabardines, were $35 a yd., now $20; woven-selvage English worsted suitings, were $30 a yd., now $20; a special group of Scottish fabrics, 100 percent cashmere, were $75 a yd., now $40; various fabrics for slacks, wools and blends, were $20–$30 a yd., now $10; selected end-of-bolt worsteds, $35 a length in suit fabrics, $20 a length in sport-jacket fabrics. Checks accepted; no credit cards; all sales final. *Haft and Co., Ltd., 160 Madison Ave., near 33rd St., seventh floor (725-8625); Mon.–Fri. 9:30 a.m.–5 p.m., Sat. by appointment; through 10/13.*

Buttons and bows—Buttons by the box, buckles by the dozen, and trimmings by the card or roll are on sale in an upstairs annex at Tender Buttons. The buttons date from the twenties through the fifties and are made of fabric, wood, jet, vegetable ivory, metal, an early plastic called Catalin, and many, many other materials, and are being sold by the box only. Quantities not only vary from box to box but are approximate since nobody could count all those millions of buttons. Examples: a box of about 1,200 assorted-color buttons, for shirts and suspenders, $10; about 200 carved Catalin scottie-dog buttons from the thirties, in two styles, $50; about 500 painted wooden ball toggles, with chrome tips, very "Thirties Moderne," $50; about 400 thirties buttons of wood inlaid in plastic, in varying sizes and colors, $75. Buckles will be sold by the dozen and include Czech glass from the twenties, twelve for $5; carved Catalin from the thirties, twelve for $12–$20; all-brass buckles in many sizes and shapes, twelve for $10–$25; and many, many more. Trimmings on sale include embroidery, grosgrain ribbon, etc., $1–$3 a card or roll, and there are wonderful beaded, embroidered, soutache, etc., dress pieces from the early part of the century, $5–$30 each. Checks accepted; no credit cards; all sales final. *Tender Buttons, 143 East 62nd St. (758-7004); Mon.–Fri. 11 a.m.–6 p.m.; 9/25–29.*

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

Furs—Before cold weather sets in, this firm is offering good buys on fur coats for women, in sizes 6–20 (not every coat is available in every size). Two-tone coats, chevron-striped, of natural-autumn-haze and ranch mink, in sizes 12 and 14, are $2,850; Blackglama and lunaraine natural or color-added mink coats, full length, $2,850–$3,200; a couple of shorter minks, $2,650; a handful of lunaraine minks, with sable collars, $2,850–$3,250; three raccoon coats, sizes 6, 8, and 10, $1,550 each; fitted and leather-belted raccoon coats, $1,850–$2,150, depending on size; natural and color-added muskrat coats, $795 in full length, $550 in shorter length with raccoon collars; fully let-out nutria coats, trimmed with fox, $1,450. Curly-lamb jackets, sizes 10, 12, and 14, are each $195 without a hood, $225 with one; pieced-fur jackets, 24–30 in. long, in coyote or fox, $225–$350; acrylic mufflers and flings, each trimmed with four tails of kit fox or raccoon, $39. Checks accepted as deposits or after they clear; no credit cards; alterations included; all sales final. *P. Miller & Son, Inc., 307 Seventh Ave., near 28th St., sixth floor (242-8688); Mon.–Fri. 9 a.m.–5 p.m., Sat. till 2 p.m.; while stock lasts.*

Small furs—This is definitely the year of the small fur—flings, vests, etc.—and this firm is offering them at wholesale prices. Barrel muffs are $110 in silver fox, $85 in blue fox, $75 in red fox or raccoon; brown velvet scarf-and-muff sets, trimmed in red fox, are $135; opossum, raccoon, or kit-fox vests, with quilted linings, trimmed with tails, in S, M, or L, are $150; 6-ft. blue or red foxtail flings, $50; curly-lamb jackets, 30 in. long, natural or dyed, are $149; pieced guanaco jackets with full-skin collars, $149; lovely long, hooded scarves, to dress up cloth coats, are $299 in blue or red fox, coyote, or raccoon, and $225 in kit fox; 30-in. jackets of natural, full-skin American opossum, wide range of sizes, $495; Windbreaker-like sweaters in sizes 7–11, with fur fronts and backs and acrylic sleeves, are $299 in raccoon paw or red or kit fox and $325 in denim fox, blue fox, or beaver, and each comes with a matching scarf trimmed with two tails; full-length rabbit coats, sizes 6–12, $99; lamb or foxtail pillows, $12; also many used furs. Checks accepted; no credit cards; exchanges possible, but no refunds. *Harry Kirshner & Son, 307 Seventh Ave., near 28th St., fourth floor (243-4847); Mon.–Fri. 9 a.m.–6 p.m., Sat. 10 a.m.–5 p.m.; while stock lasts.*

Gifts and stationery—Diversions is having a clearance sale of selected merchandise, with most items discounted 50 percent. English tins for coffee, tea, and sugar, were $4 each, now $2; Eden stuffed toys, including Beatrix Potter toys, were $7–$18, now $3.50–$9; Crabtree & Evelyn French preserves, were $4 a jar, now $2; lots of name-brand stationery, was $7.50–$13.50 a box, now 50 percent off; French fruit-tart candles and jelly-jar candles, were $2–$20, now $1–$10; also on sale are address books, trays, piggy banks, photo albums, and much more. English enamel advertising signs, were $12, now $6; 1 lb. of honey, available in six flavors, was $2.50, now $1.25. American Express, Master Charge, Visa, checks accepted; all sales final. *Diversions, 905 Madison Ave., near 72nd St. (737-7073); Mon.–Fri. 10 a.m.–6 p.m., Sat. 11 a.m.–6 p.m.; through 10/7.*

Consumer Aware

Seminar for working women—During National Business Women's Week (October 15–21), the Business and Professional Women's Foundation and the Clairol Loving Care Scholarship Program are co-sponsoring a seminar entitled "Making It in Business: A Seminar for Working Women." It will be held Tuesday, October 17, from 11:30 A.M. to 2 P.M. at the Ford Foundation, 42nd St. between First and Second avenues. The seminar moderator will be Carol Bellamy, president of the City Council. A panel of experts will address the following topics: "Climbing the Corporate Ladder," "Making It on Your Own," "Personal Financial Planning," and "Mid-Career Change"; a second panel of prominent working women will answer questions from the floor. There is a $5 registration fee (tax-deductible as a business-education expense); seating is limited, so early registration is strongly advised. *Make checks payable to Business and Professional Women's Foundation and mail them, with name and address, to Clairol Loving Care Scholarship Program, 345 Park Ave., NYC 10022.*

— Advertisement —

A Fluke of Nature

A new grapefruit discovery may change your concept of fruit —

I'm a farmer. And the story I tell you is the absolute truth, as incredible as it may seem.

It all started in a grove owned by Dr. Webb, our family doctor. One of the men who was picking fruit in the doctor's orchard came up to the Webb house holding six of the strangest grapefruit anyone had ever seen! A single branch of an ordinary grapefruit tree had produced these six unusual fruit.

These were big grapefruit, unusually big, And they had a faint red blush on their skin. When Dr. Webb sliced open the grapefruit, the fruit was a **brilliant ruby red** in color.

Doctor Webb decided to taste this strange new grapefruit. The fruit was perfect, juicy and luscious. It wasn't sour like other grapefruit either — it was naturally sweet without sugar.

For some reason, we'll never know why, nature had chosen to produce an entirely new kind of grapefruit here in our Magic Rio Grande Valley. It was incredible — men had labored for years to produce the ideal grapefruit, and had failed. But suddenly on a single branch of one tree in one grove, Mother Nature had done it all herself!

YOU CAN IMAGINE THE EXCITEMENT

From the fruit on that one branch, grove after grove now produces our own Texas Ruby Red Grapefruit. When I say, "not one man in a thousand has ever tasted this grapefruit." — you can easily understand why.

To begin with, Ruby Reds are rare. You can look for them in stores, but I doubt if you'll find one. You may find pink grapefruit, but seldom if ever do you see the genuine Ruby Reds.

So you start with the rarity of Ruby Reds, and to get to ROYAL Ruby Reds you have to get rarer yet. Only 4 to 5 percent of the entire crop will qualify as a "Royal Ruby Red."

Each Royal Ruby Red weighs a pound — or more! Each has a rich red color, flowing juices, luscious naturally sweet flavor, and the ability to stay this way for many weeks.

Why, we won't even consider harvesting a grove until I've checked out the fruit for tree-ripened maturity myself. I check for "natural sugar," low acid balance and high juice content. I check to see that the fruit is plump and meaty, and I even check to see that the skin is thin. Not only does each factor have to check out, but all the factors have to be in a proper relationship to each other before I'll harvest a grove.

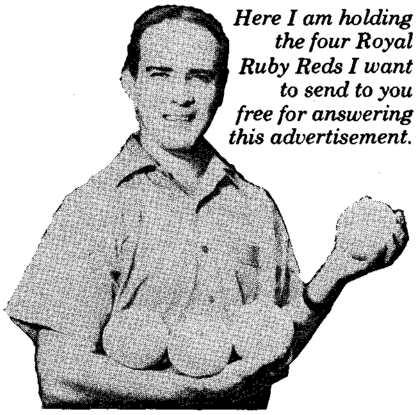
This is a picture of the actual harvest of this season's first Ruby Reds.

And when we pick the fruit we're just as fussy. Every one of us takes a "picking ring" when we harvest. If the fruit is small enough to pass through this ring — we don't pick it! It simply isn't big enough to qualify as a Royal Ruby Red!

Even after picking there are other careful inspections each fruit must pass before I'll accept it. I size the fruit. And I grade it for beauty. Sometimes the fruit will be wind scarred. I won't accept it. Or sometimes it will have a bulge on the stem end that we call "sheep nose." I won't accept it. You can see I really mean it when I say I accept only **perfect** Royal Ruby Reds.

When I realized that the Royal Ruby Reds were the ultimate fruit, I decided to form a club and sell only to my club members. In this manner I can control my production to insure that nobody will be disappointed.

But before I ask you to join my club, I want you to sample my Royal Ruby Reds for yourself, at no cost to you whatsoever. Let me send you a box prepaid of 16 to 20 Royal Ruby Reds. Place four of them in your refrigerator until they are thoroughly cool. Then cut them in half and have your family sample this unusual fruit.



Here I am holding the four Royal Ruby Reds I want to send to you free for answering this advertisement.

You decide whether or not Royal Ruby Reds are everything I say. You determine whether or not eating a Royal Ruby Red is the fantastic taste experience I promise.

You decide. I'm confident that you and your family will want more of this superb fruit - and on a regular basis, too. If the four Royal Ruby Reds make you say "yes," then keep the remaining fruit. Otherwise return the unused fruit (at my expense) and you won't owe me a single penny.

But you are never going to know just how wonderful genuine Royal Ruby Reds are unless you place your order right quick.

This way you are sure to receive your package containing 16 or 20 Royal Ruby Reds for you and your family to sample a few days before Christmas. But since the supply is strictly limited it's important to place your order now.

SEND NO MONEY NOW

I'll put the bill for $10.95 for this first shipment on the top of the box. That's a saving of $5.00 off the regular price of $15.95. All delivery charges are prepaid by me. Remit only after my Ruby Reds have proved themselves, otherwise you don't owe a thing.

Now suppose you do like Royal Ruby Reds — suppose you **love** them — can you be sure of getting more?

You surely can. By saying "yes" to my first shipment you have the privilege of automatically joining my Winter Fruit Club. Please be assured **you pay nothing in advance.** But each month during the winter I'll ship you a $15.95 pack of 16 to 20 orchard fresh, hand selected, hand picked Royal Ruby Reds.

Every Royal Ruby Red you receive will pass my tough tests. Each will weigh a pound or more. Safe delivery is guaranteed. This fruit is picked, packed and shipped each month, December through April.

You pay only after you have received each shipment. And you may skip or cancel any shipment, simply by telling me your wishes.

HERE'S HOW TO ORDER

Call my toll-free number below, or send your name and address to me at the address below.

Remember it obligates you to nothing, except making a taste test of the best grapefruit that has ever been grown. And this taste test is on me!

Of course, as you can well imagine, when I say supplies are limited — I'm not kidding! There's just so many club members I can accept before I must close my membership this year.

So to taste this "miracle" grapefruit, and have the opportunity to savor it each month during the growing season, be sure to place your order at no obligation today.

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IN TEXAS CALL 800 + 292-5437

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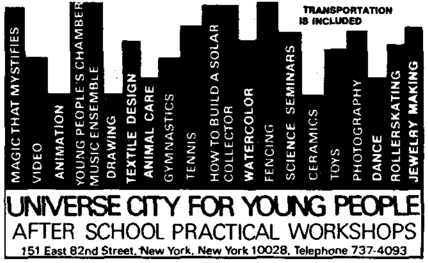

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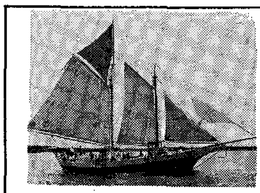

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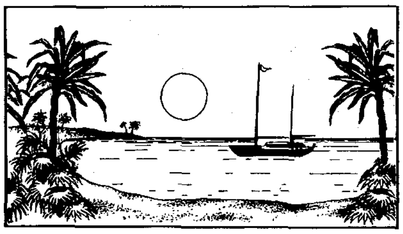

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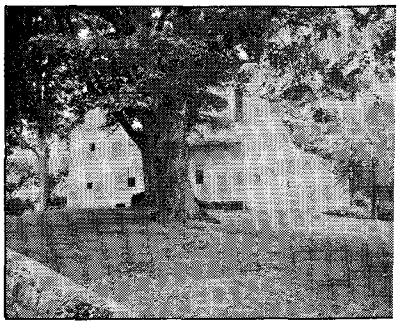
This is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—$147 per inch; 2 consecutive ads—$129 per inch each; 3 consecutive ads—$120 per inch each; 4 consecutive ads or 13 during one year—$110 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York Magazine Classified.

WOODSTOCK MOUNTAIN TOP ESTATE

47 acres. 3 story one year old, custom-built Pine Beamed and Stucco Home features: 3 Bedrooms, 3 Bathrooms, Studio with wired sound system, Living Room, Dining Room, modern Kitchen, laundry room. Solar-heat system with wood and electric back-up systems. Kedco Windmill electric system. Refrigerator provides hot water for home. 2 car garage, 1976 Chevy Blazar, Dodge power Wagon both with 4 WD and snow plows. Bobcat Snowmobile. $175,000. Serious inquiries. For further information contact (914) 679-6307 Monday-Friday; (914) 679-7646 evenings or write: Estate, Box 113, Glenford, N.Y. 12433.

WOODRIDGE LAKE LITCHFIELD COUNTY, CONN.

In unspoiled community adjoining Mohawk State Forest, surrounding private lake with 5 miles of shoreline - 96 miles NYC - swim, sail, fish, hunt, ski ride, hike, climb, tennis. Architect-designed 8-room year 'round house - 3 bedrooms, 2½ baths, many pleasing details, quality construction throughout - thermopane windows. 6" insulation in walls, 12" in ceiling - nothing skimped anywhere. Located near lake on full acre wooded lot - no lawn to mow. Low taxes, maintenance costs, upkeep. $87,900. Financing available. No brokers. Call Builder (203) 491-2291.



WASHINGTON, CONNECTICUT

Colonial, 1790 Circa on 8 acres of Farmland Giant Maples, Barn-Blacksmith-Shop, Count Kitchen, 10 rooms with 6 fireplaces. $125,000.

LA GROTTA REALTY
Warren, Conn. (203) 868-21

TOWN & COUNTRY PROPERTIES

N.Y.C. TOWNHOUSES

50's off Park INCOME
Old Established Restaurant 3 floors Plus upper Duplex Apt. Many WBFPs, 29% Cash. Balance PM Mortgage.

60's East EXCLUSIVE
Mint condition, 4-story brick home. Fine details; Central A/C, WBFPs. SOUTH GARDEN. Modern Kitchen. ELEVATOR.

80's East EXCLUSIVE
Lower Triplex w/GARAGE, upper Duplex, New Listing $400,000

90's (low) 2 DUPLEXES
Off Park Ave. Sunny. Hi ceilings, Garden, Terrace, Many WBFPs. Easy conversion to single family home, $325,000.

FREDERIC M. REED
& COMPANY, INC.
450 PARK AVENUE 826-2150

MANHATTAN TOWNHOUSE

Located on beaut tree-lined residential street. Owners 3 Bedrm Triplex. Elev. 3 income apts. Unusual value!
Lilyan Waxman, VP, Dir. Townhouse Sales

ESG
EDWARD S GORDON COMPANY INC
415 MADISON AVENUE NEW YORK NY 10017
212 751 9000

UNIQUE OFFER
TURTLE BAY TOWNHOUSE

Garden duplex available + income apts. High cash with owner financing. Low taxes.

EXCLUSIVE OTHERS
GENEVIEVE EBOLI
(212) 679-4713

TOWNHOUSES
N.Y.'S FINEST OFFERING
(E 70's) Now move into 1 of the city's chicest homes. Terr. & landscaped garden. Every detail attended to w/impeccable taste.
Call Jonathan McCann TE 8-0200

WHITBREAD-NOLAN

Stores/Manhattan

E. 50s-Hi EXCLUSIVE
Approx 2400 Sq Ft; hi-ceils, exposed brick wall, full basement. "In" Location.
-ALSO-

Madison-60s CHIC Location
Great for small elegant business
SOFIA KALFAS

57th St, E TOP Location
Lge Store w/good windows. Modern bldg. Excellent condition.
JOAN JAFFEE

Bway-70s HIGH Traffic
Prime corner for prime tenant. Many other locations. From $50,000 to $100,000.
LAURA STEVANS

To Rent Your Store Call
SOFIA KALFAS, Dir. Store Leasing

L.B. KAYE ASSOCIATES
655 Madison Avenue, N.Y., N.Y. 10021
(212) 838-9217

50'S E (Sutton Pl). A traditional 8 rm apt in the finest bldg. Oversized LR/wbfp, formal DR, lg kit, 2 lg mds, 3 mstr BRs w/2 bths. S. expos. A most gracious home. Mt only $850 .... ALSO

60'S E. Backyard terrace. A lg. 2 BR apt w/great space. Lg gallery, sml DR, 2 BRs, 2 bths. Mt under $700 inclds utilities. Asking $130,000... CALL
JOYCE WEST, PL 4-9300

70's (off Park) 7 rms. Freshly decortd apt. Everything's been done. Move right in to mod 2 BRs + Libr, forml DR, mds rm, 3½ bths. N, E & S exp. on hi flr w/terr & Wbf. Top bldg. Mt $1500... ALSO

80'S E (lo) 5½ rms. Spac 3 BR apt, 3 full bths. Lovely cond. Maint $731 includes utilities. Asking $120,000 .... CALL
JANE NYE, PL 4-9300

80's E 2 BR + TERR. EXCLUSIVE! PENTHSE! VIEWS! VIEWS! Overwhelming, South to the Empire skyline; West to the sunset; East to the sunrise. 2 BR, 2 bths, lrg open LR & Din area. New kit. 20' Terr. A HAVEN OF LIGHT & COLOR. Mnt $690. Asking $130,000 .... ALSO

80's E. Large 6. ESTATE SALE! 1st Showing. Sunny & oversized 2 BR apt (conv 3) facing S, E & W. Mstr BR 21'6" x 18. Gallery 12x14 leads into LR 25x14; formal DR. Excel fully equpd kit & pantry. Mds rm. 3 bths. Quality apt in top bldg. Mt $799 incl util. Ask $175,000 .... CALL
JUDITH SHARE, PL 4-9300
Sun & Eves: 796-3519

PARK AVE (70's low) Unusual apt. Profl & Residence (optional). 10 rms in prime bldg. 4 BR + Den, LR/Wbf, DR. Low low maint. Price $300,000 .... ALSO

PARK AVE (80's low) Duplex. Mt $1247. Beaut 8 rms, 3 mstrs & dress rm. LR/Wbf, DR, fab kit, 2 serv rms. Top bldg .... CALL
FREDA GREEN, PL 4-9300
Eves & Weekends 263-0518

PARK AVE (low 80's) 8 beaut rms. Huge LR/Wbf & forml DR facg Park Ave. 3 lg BRs, 3 bths. Fantastic EIK w/all new appliances. Mds rm/bth. Mt $842 .... ALSO

PARK AVE (50s) 6 rms. FANTASTIC BUY. LR/Wbf, full DR, 2 BRs, 2 bths, serv rm. Excel bldg. Unbelievable mt $518 .... CALL
NANCY ELIAS, PL 4-9300 (ofc)
Home call 861-8373

5TH AVE (70's) Pied-A-Terre. Charmg apt. Full srvc bldg. Spac LR, Din & sleeping alcv, excel kit, dress rm/bath. Absolute gem in perfect cond. Incredible maint of $200... OTHER GOOD BUYS!

70's E (5th Ave) 10 rms. Sml bldg. Asking $180,000.
SUTTON PLACE. 5 rms in beautiful cond. Some river views... Asking $125,000.
FIFTH AVE (60's) 2 BRs, 2½ baths, high Floor. Fine bldg... Asking $130,000.
70's E. Fab P.H. apt. Beaut terraces. 3 masters, 4½ baths... Asking $200,000.
Call LEILA STONE, PL 4-9300
Eves & Weekends PL 2-2321

CHARLES H. GREENTHAL CO.

LOFT-LIKE CO-OP FLR-THRU
80'S (off 3rd) 5 FAM BLDG
If you're looking for spacious well-designed sunflooded apt in excellent cond, this has 21x15 LR w/wbf; 27x14 dining/fam rm w/12' ceils; 11x3 skylite, 2nd wbf, large foyer, pvt study, 2 BR's + maid's rm, 2 full baths; 14x20 kitch w/DW & washer/dryer; a/c, etc. Maint $524; 70% T.D. Asking $107,000. Perfect share or young couple.

Also several choice CPW Vic co-ops avail
LAWRENCE BOCKMAN 534-7930

N.Y.C. TOWNHOUSES AND BROWNSTONES

40's WEST. Charming 3 sty rear house w/pvt grdn + 4 sty front apt bldg for income. Ask $210,000. Call Peggy Arthur.

50's EAST. Comml zoned townhouse for business & residence. Dble hgt ceiling, terraced duplex, ss elevator. $1,000,000. Others. Please call Yau Choy Lin.

60's E (betw 5th & Mad) 6 sty elev limestone mansion. Suit embassy or conversion to co-op apts. A superb location. Call Kendall Lutes, Sun & Eves 799-8527.

70's E. off Park. Elegant elev triplx + sep unit for inc. Fine appointments in perfect shape. Only for discriminating $450M. Call only Anne Snee PM 724-5391.

70'S EAST. Marvelous 3 BR/Libr, new mod kitch, glass encl solar on beaut gardn. Immac & only $235M. Mrs. Dunbar.

80's E (5th–Mad). Exclusive. Very mod 3 bedrm maid + grnd flr for ofcs or comm. Roof terr. At $265M. Mrs. Dunbar.

80'S EAST on Lex. 4 sty bldg delivered vacant. Ideal for user or renovator. Price $150,000. Call Hy Schermer.

GR. VILLAGE WEST. Exclusive. 4-sty bldg. w/booming restaurant business. Deliv vacant plus 3 rentals. Asking $250,000 with $100,000 down. Call Mr. Galett.

WEST VILLAGE. 21' Federal house w/4 flr-thru apts. 2 floors deliv vacant. Askg only $210,000. Call Ilene Klasson.

We Have Hundreds Of Fine
East & West Side Listings

L.B. KAYE ASSOCIATES
655 Madison Ave., N.Y., N.Y. 10021
(212) 838-9330 or 838-1578

OTHER FINE N.Y.C. CO–OPS

70'S EAST .... 13 Rms
Entire flr in top bldg. 3 Mstrs + Lib. Wbfp. Great kitch. SE expos. 3 servts. Well-priced. Maint $1260. Asking $285,000. Please call... Pauline Kunstler.

PARK (70's) EXCLUSIVE. Handsome large Duplex w/pvt entrance in top bldg. Unusually lrg rms for entertaining. Divine library. Mnt under $2000. Impeccable. Mrs. Sharp only for a 'Must See'.

PARK AVE (low 80's) .... 8 Rms
in excell cond. New eat-in kitch. 3 mstrs + maids. Formal DR, LR, wbfp. Mnt $800's. Asking $195,000. Mrs. Cardozo.

SUTTON PLACE SO .... 5½ Rms
Sunken LR/wbfp, Xlge din, 3 mbrs, 2 baths + pwdr rm. Wind kit. Top bldg. Mt $577. Ask $185M. Call MaryJane Weiskopf.

SUTTON PL. SO .. RIVERVIEW PH/TERR
Stunning 4½, huge terr, eleg, blt-ins, eat-in kitch, wet bar, rare oppty, owner relocatg. Mnt $800 incl util. Call Irina Urban eves & weekends 249-6272.

TURTLE BAY AREA .... 4½ Rms
UTTERLY CHARMING wbfplce, beamed ceils, mullioned windows, 3 expos, BR's overlook Amster Yard. Needs new kitch. Unique bldg. $105M. Mt $498. For details please call Barbara Van Camp.

L.B. KAYE ASSOCIATES
(212) 838-9330 or 838-1578

TOWN & COUNTRY PROPERTIES

KEY VENTURES, INC.
BUY-LINES
Call PLaza 2-7030

PARK AVE (low 70's) EXCLSV. Contemporary Dynamism. Sunfilled Tower Duplx. Finest older bldg. 2-3 Mstrs, Libr, gourmet Kitch, 3½ marble dress/bths. Thermopane windows. Thru-wall A/C. Understated Elegance. Triple Mint condition. Maint is only $1200. Call Mr. Kaiser.

70's E off C.P. 4½ Rms. Flexible layout. Excell cond. Mt $650. Call Ruth Mytton.

PARK AVE (low 80's) English Country House. 3 Masters, 2 Mds. Duplex. Super cond. Mnt $1257. Call Kelly Winter.

C.P.W. (57th St W.) EXCLSV Duplex P.H. Res & Bus. Contemp blt-ins. 3 Mstrs, 1 Mds, 3½ Baths. Excellent cond. Oppty! Maintenance $1169. Call Evalyn Kaiser.

C.P.W. (70's) *Old world charm.* Beaut 6. 2 Mstrs, 1 Mds, 3 Baths. Estate Sale. $150,000. Mt $800. Call Elisa Coleman.

C.P.W. Quality! Immac 7 (was 8). C.P. Vus. 2 Mstrs + 1 Staff. Sep DR. Excel Kit. Mnt $860. Call Jarvis Cushing quickly!

TOWNHOUSES

70's EAST. Spectac ultra-Contemp pvt T.H. + Income Unit. 5 BRs, 6 Bths. C/A/C. Mint cond. Call Mr. Salmon.

80'S (Off 5th Ave) EXCLSV Offering. Family Fantasy. Classic wide mansion. Elev. Huge gourmet Country Kitch. Panld LR, 6 Mstrs, 2 Staff. Mint cond. Lrg rms. S. GARDEN & TERRACES. An informal Happy Home. $700,000. Call Mr. Kaiser.

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Selling Your Co-Ops & Townhouses
Call EVALYN KAISER

KEY VENTURES, INC.
502 Park Ave. PL 2-7030

NYC EAST SIDE CO-OPS

60's EAST. 3½ Rms w/Terrace:
Mt. $454... $68,000
70's EAST. 4½ Rms, High Ceils:
Mt Low... $110,000
80's EAST. Studio w/River View:
Mt $220... $32,500
CALL ED FOREST, 425-2950

JOHN AVLON, INC.

50'S E. BEEKMAN PLACE CO-OP

4½ LARGE ROOMS

with dining area, custom kitchen.
Maintenance $650. Price $115,000.

Call SHEILA NELSON, 832-5956

Douglas Elliman-Gibbons & Ives

GREENWICH VILLAGE EXCLUSIVE

Fabulous skylit Triplex with 4 bedrooms and double height living room. Income apartment. Beautiful situation on Community garden.

WILLIAM B. MAY CO.
85 Christopher St. (212) 691-1400

N.Y.C. CO-OP APTS

5TH AVENUE .... 8 Rms
PARK VIEWS ESTATE SALE
Just reduced gracious LR/wbfp, Libr, w/PR, 2 BRs, 2 mds/bth. Needs work but worth it. Mnt $1200. Call Joan LaCaille.

5TH AVE (low 80's) .... 8 Rms
Stunning contemp apt move-in cond. Great LR w/wbfp, DR, excell kit. 3 mds rms, 3 BRs. Mt $1185. DON'T MISS SEEING. For details call only Sheila Druckman.

57th SUTTON .... 8 Rms
SPACIOUS & GRACIOUS. 3 MBRs, 3 baths, live (25x17) wbfp, forml DR, 2 maids. Kit needs work but otherwise good order. Immed occup. Mnt $845. Appts Mr. Lynch.

60's off Madison .... 9 Rms
EXCLUSIVE - Ravishing Rococo. Just luxuriously refurbished, 3 MBRs + Library. Most unusual details. 3 Wbfps. Low maint. Offered partially furn. Call Peggy Jacobi.

60's EAST (high) .... 10 Rms
EXCITING DUPLEX. Gracious living/entertaining. Huge LR, lib both w/wbfp, forml DR, huge new kit. 4 brs, one w/wbfp, 2 mbrs. Move-in cond. Maint $1400. For details please call... Tom Woodard.

70's E (Low) DYNAMIC. Sunny & young 3 masters, 2 baths w/open city vus, grac din area + lge entr gallery, new kit, built-ins + terrace. Perfect! Mt $700 w/util. Asking $135,000. Call Miss Syms.

70's EAST END AVE .... 14 Rms
LUXURY LINER. Duplex sailing on River. Every room with a view. 6 BRs + Libr. Breathtaking contemp cond. Prestigious bldg. Mt $2300. Call only Mrs. Herskovitz.

70's E (off Madison) .... 7 Rms
INCREDIBLE VALUE - LOW MAINT
Spacious south LR, gracious forml DR, 3 lrg mstrs, 4½ bths, 1 servt rm. Excell kit w/lg brkfst area. A steal at $175M. Mt $1065 incl utilities + garage. For details call Suzanne Mosby.

70's WEST. Ultra mod dup w/landscpd garden. 3 beds but best for couple. Mnt only $355. $150M Firm. For details please call only Anne Snee, PM 724-5391.

70's W. Terraces .... 4½ Rms
A sunny apt in renov brownstn. LR, wind kitchen, DR, den, 1½ baths, 2 terraces. Sunny 4th floor walk-up. Open House Wednesday, Sept. 27th, 5-8 o'clock. 171 West 76th St. Archer. $57,000. Maint $350. Christina Sperling.

90's CPW. Spacious exclusive w/views. 7 dramatic *spacious rms, beaut finished.* Gorgeous park vus, wbfp, gracious foyer. All on high floor. Price $150,000. Mnt $673. Please call Susan Forbes.

IF YOU ARE INTERESTED IN
SELLING YOUR APARTMENT
Call MARILYN HARRA, V.P.
Director Co-op Sales Dept.

L.B. KAYE ASSOCIATES
655 Madison Avenue, N.Y., N.Y. 10021
(212) 838-9330 or 838-1578

FIFTH AVENUE
TERRACED PENTHOUSE
- FIRST OFFERING -
Beautiful Duplex Co-op facing the Park. 2 masters, huge terrace on top floor. Maint only $1,230.94 .... Call Only
STEVEN M. WALSH, 832-5580

Douglas Elliman-Gibbons & Ives

57th ST, WEST CO-OP
STUDIO EXCLUSIVE
FIRST OFFERING
The perfect *Studio* for the person who wants to be in the middle of it all. Separate sleepg alcv, full kitchen. Hi floor. Buy it now and be ready for the winter. Maint under $350! .... CALL
Mrs. Leslie Crossley, 832-4142

Douglas Elliman-Gibbons & Ives

MANHATTAN CO-OPS

PARK AVE. E 80s .... PRESTIGE BLDG
P.S. 6 AREA
Marvelous 8 room family apt with 3 large bedrooms + maid's. Formal DR, modern eat-in kitchen. Terrific at mt of $841. Good value. By appointment, Lyn Scheck.

EAST 50s (off 2nd) .... WBF
1st OFFERING
Beamed living rm, 2 beds, South exposure, hi floor, dinette, 1½ baths. Floors scraped, new paint and semi-new kitchen. Price hi $90s. Mt $550. Appointment, Miss Larsen.

70s EAST .... RIVER VIEWS
4 SPECIAL ROOMS
Terraces off every room, Southern exposure, hi floor. Home in the sky. Mt. $530. Appointment, Sue Anholt.

PARK AVE (80s) .... PRE-WAR BLDG
Charming country feeling in newly remodeled apt. 2 bedrooms + 2 baths. Move right in + pay a low mt of $585 monthly. By appointment, Joan Badner.

5th AVE (JUST OFF) ...... PIED A TERRE
3 room co-op apartment in prestigious building. One of a kind and hard to find. Patricia Hockmeyer.

CPW (70s LO)
Oversized 6 rooms, possible 3 bedrooms, vu of gardens, new kitchen, with breakfast area. Maint only $575. Asking $175,000. Ask for Nina Finker.

70s EAST .... PERF. FAMILY APT
Spacious 3 bedrooms + 3 baths, maid's, full dining room, eat-in kitchen. Perfect location, garage + utilities included in mt. of $1065, all cash building. Appointment, Mrs. Glenn.

J.I. SOPHER & CO., INC.
425 East 61 St., NYC
(212) 486-7000

TWO FINE TOWNHOUSES

70's EAST (off PARK AVE). EXCLUSIVE. Superb location, tree-lined block, wide six story limestone apartment house, elevator, fully rented. Income $70,000. Price: $575,000 ...... ALSO

60's EAST (SUTTON PLACE). Cozy and Bright Townhouse with enclosed sun room, 4 bedrooms, library, fireplaces. Excellent condition. Price: $325,000.

Call HOPE S. PARODI, OX 7-8800

BROWN, HARRIS, STEVENS INC.

70's West Loft Co-op
Create Your Own Living Space

2200 sq. feet of raw space viewing Manhattan thru picture windows on 3 sides, all new plumbing, wiring and self-service, locked elevator. Exciting Lincoln Center area. $60,000 to $83,500. Call 580-3204. Offering by Prospectus Only.

MANHATTAN CO-OPS

70'S EAST .... 6 RMS
FIRST TIME EXCLUSIVE. Exciting 6 (space of 7) move-in cond. Extra lge LR, full DR, mod kit, 2 wbfp's, sunny so. expos w/beaut city view. Hi flr. Prestigious building. A steal at $190,000. Please call for details Mrs. Bowditch.

70'S EAST .... 3 RMS
EXCLUSIVELY OURS. A special find in good cond. Fine older bldg. Priced to sell at $50,000 with a maint of only $301. To see please call Muriel French.

80'S EAST .... 2-3 RMS
TOP VALUE IN MODERN SERVICED BLDG. 3 rms w/terrace. $52,000. Maint $463. 2 rms w/sleeping alcove $35,000. Maint $391. 48% tax deductible. 75% financing permitted. Please call Mrs. Proyect.

PARK AVE (30's) .... 3½ RMS
NEW LISTING. EXCLUSIVE! Spacious 3½ w/separate dining area. Windwd kitchen & baths. Abundant closets. Good cond. Top bldg. Ask $59,500. Maint $449. T.D. 54%. Please call Mr. Johansson.

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NEW EXCLUSIVES

Park, 70's - 4 and library, top bldg, beautiful corner LR, several with WBFP, market price.

70's EAST - Popular fam. bldg, 4 and library, WBFP, small terrace, low maintenance, market price.

5th Ave - Complete service, 2 BRs, terrace.

KENNETH IVES, INC.
MU 8-1900

NYC .... 344 East 51st St
5-story brownstone for sale. One bedroom garden duplex apt avail PLUS (8) apts. $27,000 income... $100,000 cash over (15) year mortgage.
OPEN HOUSE - Agent On Premises
Sat & Sun, 1-4 PM, Sept. 30 & Oct. 1st

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LOW 70's WEST OF 3rd

7 room co-op, 4½ baths in modern building on high, light floor with 40 ft. terrace. Immediately available; direct listing; price $195,000. Maintenance $1,234. For appointment call: 344-7559.

NYC Co-op Apartments
WM. B. MAY CO.

Park (low 80s) - 3 BRs, wfp, fully a/c, excellent kitchen. Maint $841, price Neg.
Diana Wantz 688-8700

50s (SP) A Very Special Apt. 2 BRs, 2½ ba. Formal DR, gourmet kit. Asking $250,000, Maint $629.
Miss Pierot 688-8700

CPW 70s Fabulous Dakota, 4 BR, Lib & LR on Park, central a/c, new kitchen, Spectacular front apt w/19th century elegance.
Alice Napier 688-8700

Sutton Place South - Exceptional 3 MBRs, 2 baths + P.R. Sunken LR, wbf, wind. kit. Mt. $575.
Miss Cannon 688-8700

Low 70s - Large Terrace, Spacious 7 rms, 3 MBRs, 4½ baths, 1 Maids, all a/c. Move-in cond. Maint $1,234.
Mrs. Bernard 688-8700

East 70s - 6 spacious light rooms, 3 MBRs, 2 baths, Maint. $580. Asking $155,000.
Marion Hooker 688-8700

Park Ave, low 80s - 4½ rms, mod kit, 3 exposures, Maint under $600.
D.W. Sicher 688-8700

80s E. (Park & Lex) Estate - 6 rms, 2 MBRs, Maid's rm, 3 ba, Maint $799. Price negotiable.
Leonore Merrick 688-8700

70s E. (Mad Ave) 7 Large Rooms Facing South on tree lined St. Maint $1060 includes garage & utils.
Mr. McClean 688-8700

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salesmanship
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SUTTON!!!

2 MBRs, 2 Bths, tremendous LR, WBFPLC, fantastic Dining Room, new windowed EIK, Butler's Pantry. Hi ceilings, mint condition, hi floor, beautiful City Vus, Southern exposure. $95,000. MT. $580

DIANA PONZINI
752-5945
SUNDAYS & WEEKDAYS

IDEAL PROFESSIONAL/LIVING

Lincoln Center Area - Handsome elevator townhouse with triplex and 2 floors office space in excellent location. $100M cash required.

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Extension #2 (212) 688-8700

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Very extraordinary, tasteful and beautiful. In GRAMERCY off Irving Place, a DUPLEX CO-OP with character. Enter the Liv Rm w/soaring 18 FT CEILING and a WALL OF WINDOWS framing your magnificent multi-terraced GARDEN. 1-Bdrm, Den, 2 Baths, Fireplaces, Pvt Entrance, Marble Floors, SEE IT! Askg $185,000; Maint $774.

ALMOST HEAVEN
Your hide-away in OLD CHELSEA is the beguiling 1-Bdrm & Den GARDEN DUPLEX of this solid 5-Story Brick on the Seminary Block. 3 Rental Apts. It's perfect for 1 or 2. Askg $295,000.

NEEDS EVERYTHING
Here's an opportunity to DO-YOUR-OWN-THING for living and/or investment. A 5-Story well-located CHELSEA building, VACANT and READY for your imagination. $80,000, Cash Down $25,000.

OFF PARK AVENUE
In the midst of elegant residential MURRAY HILL, a PROFESSIONAL TOWNHOUSE offering unique office space coupled with a DUPLEX LIVING SUITE. The ultimate corporate image. $300,000.

CALL THE SPECIALISTS
In CHELSEA, GREENWICH VILLAGE
GRAMERCY PARK & MURRAY HILL
243-4000
WELLS & GAY
SERVING MANHATTAN SINCE 1819

TWO UNIQUE OFFERINGS

70's EAST - Contemporary 3 bedrooms & library. Modern kitchen. Beautiful garden. $250,000.

80's EAST - Off Madison. Handsome 5 story elevator mansion containing 13 rooms and 6 baths. Panelled library. $625,000.

LESLIE J. GARFIELD & CO., INC.
(212) 371-8200

70's LOW off PARK AVENUE

Townhouse rental spacious duplex. 3 bedrooms, 2½ baths, 30' living room with den area, separate dining room, large eat-in kitchen, available now. $3000 per moth.

WALLACK REAL ESTATE
18 East 64th Street *(212) 753-3381*

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OUR BROKERS
WILL GIVE YOU

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TOWN & COUNTRY PROPERTIES

1st to 5th

SULZBERGER-ROLFE

50's (Sutton Place So.) .... 5 Rms
BRAND NEW LISTING. 5 Rms. in superb cond. facing river. 2 bdrms, 2 bths. Full Dining rm. Built-ins. Windowed kit. Mt. $630 Incl. Util. Price $175,000. EDITH BARNHARD 593-7687.

5th Ave (Low 60's) .... 7 Rms
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5th Ave. Off (Low 70's) .... 6 Rms
DUPLEX. 6 Rms. WBF, 2 bds, 3 bths & maids rm. Formal DR. Low Floor. Maint $873... JOAN MILONE 763-9814 (H); 593-7727 (O).

5th Ave. Off (Low 80's) .... 5 Rms
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Park Av-80's EXCLUSIVE
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80's E-off Park SUPER 6
NEW. 2 Mstrs, 3 Bths, sunny Liv rm, formal Din rm, great Kitch, Maid's rm, low maint $799 including utils.
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ART DECO BLDG
(80's bet. 5th & Mad) Lovely block. Best Family Neighborhood. 2 or 3 BR's, sunken LR. Sunny apt w/fab pot'l. Asks $135 Mt $650 Hi TD
Lori Lederman TE 8-0200

SU CASA ON SUTTON
(50's E) Very special 6 rm dream home in mint cond. Pvt. ent. on quiet tree lined street. Maint $900.
Jean Spencer TE 8-0200

FABULOUS APT
(Pk/lo 80's) Spacious apt in top bldg. LR w/Wbf, Fml DR, 3 Mstrs, mod kit & Mds. Must be seen! $195M Mt $840
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(5th Av 80's) Exclusive! 5 BR's & lib. on Cntrl Pk & reservoir. New fam. kit, compact BR's, 4 bths. $350,000 Mt $1375. 1st offering.
Barbara Fox TE 8-0200

GORGEOUS 5
(E 70's) Excel 5 rms. Crnr apt. N,S,E expo. Frml DR, 2 BR's, 2 bths, windowed kitchen. $135M Maint under $700.
Hilda Shamash TE 8-0200

PARK AVE
(lo 70's) 12 rms on hi flr. Brite & sunny, 4-5 Mstrs, LR w/Wbf, DR or Mstr BR. Facing Park Ave. Move right in!
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CLASSICAL VILLAGE
(W 10th St) 6 rms on Village's loveliest block. LR, Frml DR or den, 3 BR's w/bths. Serviced Bldg. $135,000 Maint $940.
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PENTHOUSE BEEKMAN PLACE. Unique 1 bdrm, dining "L", fab planted terr, faces West w/ *great city views, prestige bldg, askg $120,000. Call* Jacqueline Swiskey.

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PARK AVE LOW 60's PRE WAR 6 Prestigious bldg, liv rm w/WBF, form din rm, 2 mastrs, 1 servants, maint under $600. Call Nina De Rovira.

ULTRA LUX 7 RMS 70's Prime East loc, 3 brs, 4 bths + maids, beaut dressng rm, spac sep din rm, liv rm w/wood bmd ceils, $250,000. Call David Day.

EAST 70's-PARK/MAD FAM 7 Generous use of space, lge liv rm w/WBF, 2 bdrms + den. $195,000 Maint $950. Call Beverly Crandel.

70's PARK/MAD LUX 7 RMS 3 full mastrs w/ 3 bths, lge eat-in kitch, form din rm + maids w/full bth, maint $1070 incl util & gar. Call Jo Sarp.

90's PARK AVE PRE WAR 7 Mint cond, 3 mastrs + form din rm, new kitch + maids, move in cond, low maint. Askg $225,000. Sunny. Call Ellie Frommer.

COZY QUIET 2 BDRM EXCLUSIVE NEW LISTING. Excel pre-war drman bldg, liberal fi*nancing, low flr $45,000, low maint $163. Call* Ellie Frommer.

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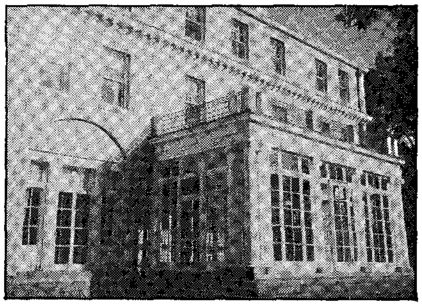

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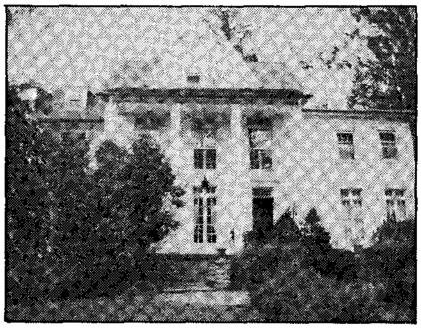

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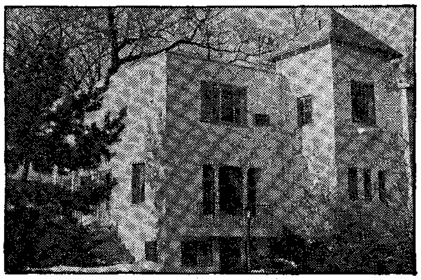

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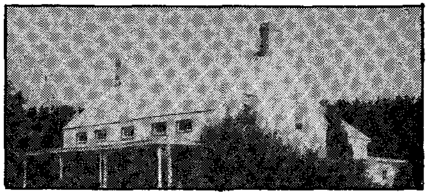

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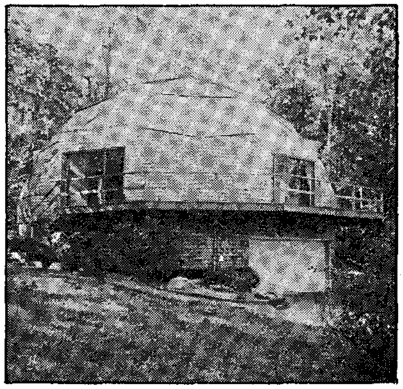

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Page of Lists / Terry Clifford

THE BIRDS OF NEW YORK

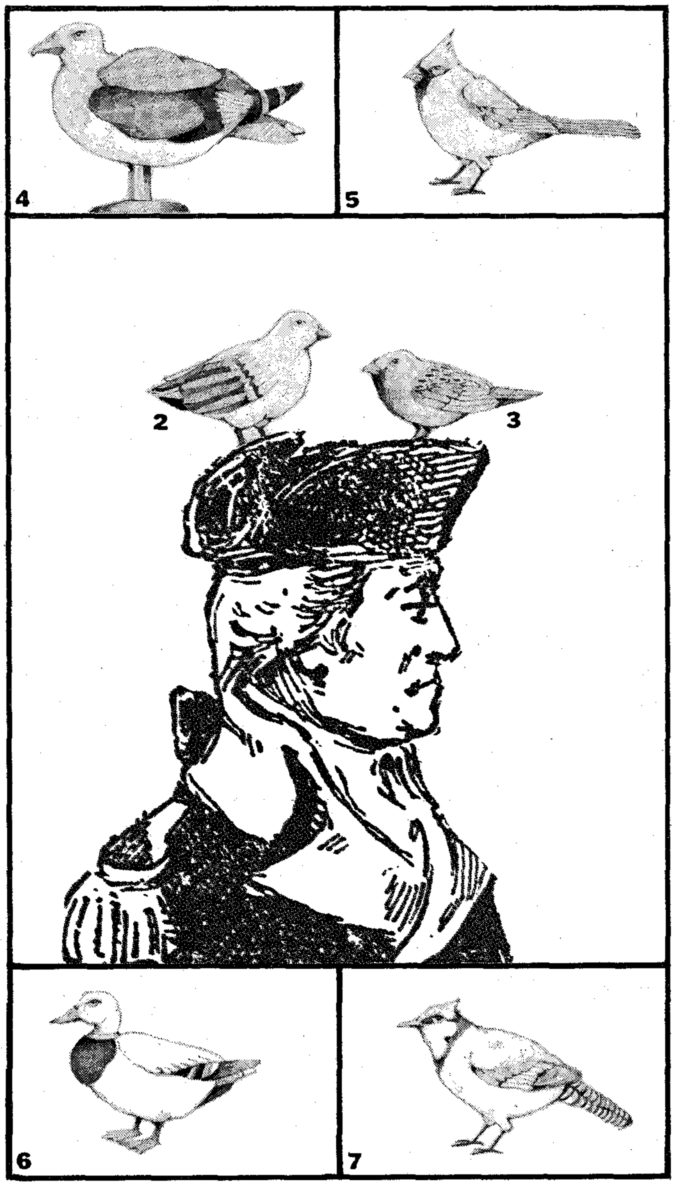
"... Thinking the city needed culture, one citizen imported the starling, mentioned in Shakespeare's plays. This was a mistake ..."

More than 300 species of birds have been sighted in and over New York City. A dedicated bird-watcher might hear the *peter-peter-peter* of the tufted titmouse or glimpse a peregrine falcon swooping down to feast on an unsuspecting pigeon. For those of you with less sharp ears and eyes, here are the city's ten most common flying fauna.

1. Starling. In 1890 a public-spirited citizen, thinking that our city needed more culture, decided to import birds mentioned in Shakespeare's plays. He began with the starling; this was a mistake. From the 60 birds which he turned loose in Central Park, millions are now all over the city and nation, and they continue to increase their range. The short-tailed, chunky, iridescent birds are very aggressive and difficult to drive away. Starlings make an extraordinary variety of sounds—chortles, whistles, squeaks, and wheezes—and are master mimics of other birds.

2. Rock dove. Rarely called by its poetic name, this bird is more generally known as the common pigeon. Pigeons can be found everywhere in the city and live almost entirely on handouts and garbage. They were originally imported by early settlers.

3. House sparrow. Another immigrant is the little English sparrow, brought across the Atlantic in 1852 by the same family that later gave us the starling. After a winter in captivity, sparrows were liberated in Brooklyn's Greenwood Cemetery, and they now number in the millions. They have displaced many other species because they reproduce at an unusually high rate and move into the nests of other birds.



4. Herring gull. A big bird with a wingspan of four feet five inches, this gull is a native New Yorker. This is the white gull with gray-black wings seen along our beaches and rivers—especially near the sewer outlets and garbage dumps.

5. Cardinal. The male cardinal has a flaming-red body with a black throat and face. The female is brown with patches of red. Both have crested heads. They are friendly and will come to window feeding stations. They are now permanent city residents, having moved up from the South.

6. Mallard. This New York freshwater duck is a fall migrant but breeds in Van Cortland Swamp and Central Park lakes. It usually arrives in late March and departs in early December. Its numbers in the city have increased in recent years.

7. Blue jay. The noisy blue jay lives in city parks and yards, especially those with oak trees. It is one of the few birds to plant acorns and beechnuts, and thus is a reforesting agent. It is easy to identify because of its bright-blue feathers and its raucous *jay-jay* screech.

8. Common grackle. Known by its iridescent purple-black plumage, the grackle nests in shade and evergreen trees. It stalks park lawns for beetles, grasshoppers, and weevils, while making a rasping, discordant *cack-cack-cack* sound. It also invades the nests of other birds and eats their offspring.

9. House finch. The little linnet is a gregarious bird with a beautiful song. The male has a bright-red forehead, back, and breast, contrasting with a dark-brown body; the female's colors are more subdued. It is common on the West Coast but has come east in the last 30 or 40 years. Some probably escaped from a cage at the airport; in any case, the species settled in the city, where they are now our highest-nesting birds. Some were recently found living in a flowerpot on the *twenty-second-floor terrace of a Park* Avenue penthouse.

10. Mourning dove. Named for its gentle, plaintive call and often heard before a rain, the mourning dove is native to North America. It has adapted well to the city and likes to nest on fire escapes and air conditioners.

Illustration by Dagmar Fri